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KERRANG!

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Pic Fin Costello

MIRROR IMAGE

■ **AEROSMITH** (**Joe Perry** pictured right) issue their latest album, '**Done With Mirrors**', through the *Geffen* label in the US on October 21; as yet no UK release date has been confirmed. Produced by **Ted Templeman**/ engineered by **Jeff Hendrickson** in Berkeley, California, it includes the following tracks:

'**My Fist Your Face**', '**The Reason A Dog**', '**Let The Music Do The Talking**' (originally recorded by the **Joe Perry Project**, this version contains new lyrics and a different arrangement), '**She La**', '**Shame On You**', '**Gypsy Boots**', '**She's On Fire**', '**The Hop**' and '**The Heart**'.

An extra track, '**Darkness**', will appear on cassette and compact disc versions. The band's line-up is **Steven Tyler** (lead vocals), **Joe Perry/Brad Whitford** (guitars), **Tom Hamilton** (bass) and **Joey Kramer** (drums).

■ **VENOM** WERE forced to cancel six dates on their recently completed UK tour due to 'insurmountable problems' concerning the trio's pyrotechnics. The venues where shows were cancelled were found to be too small to take the band's full show without putting fans at risk.

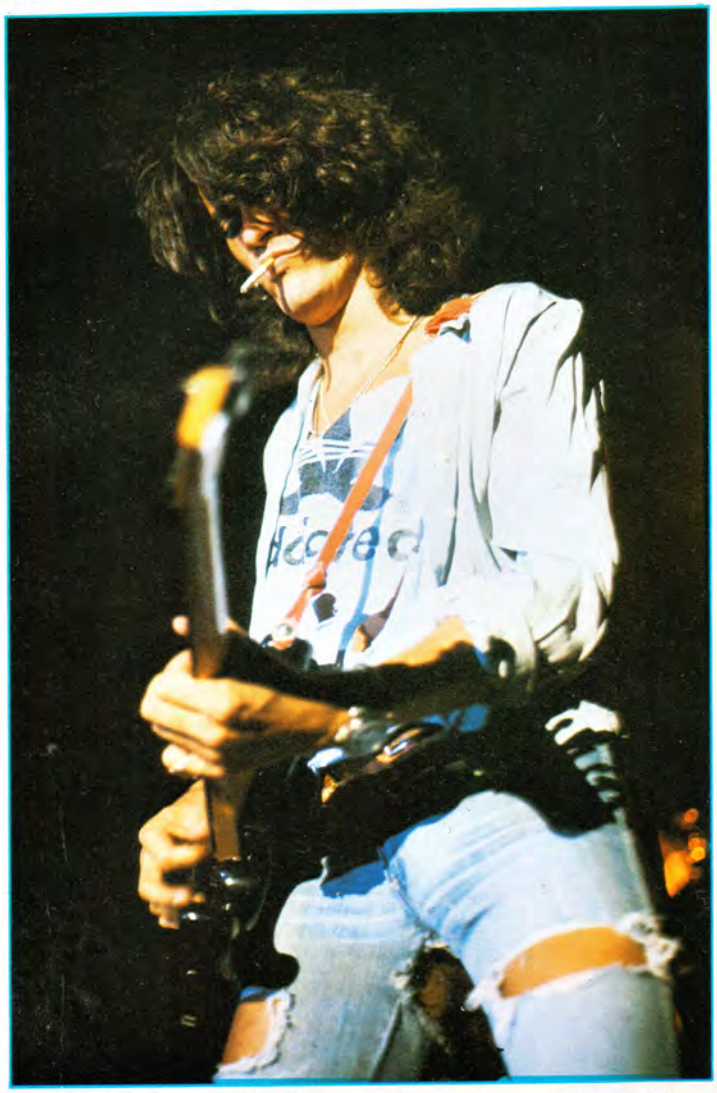
Cost of tickets purchased for these gigs (*Ipswich Gaumont, Nottingham Royal Centre, Sheffield City Hall, Edinburgh Playhouse, Cardiff St. David's Hall* and *Hanley Victoria Hall*) can be redeemed at point of sale.

Polygram, meanwhile, have just issued a four-track video EP from Venom entitled '**Video Nightmare**'.

The full track listing is: '**Bloodlust**' (recorded onstage), '**Rip Ride**' (recorded live at London's *Hammersmith Odeon* last year), '**Die Hard**' (taken from the 'Seventh Date Of Hell' video) and '**Nightmare**' (the recently-shot promotional film for the current Venom single).

■ **SPIDER** HAVE just completed work on their third album with producer **Tony Wilson** at *E-Zee Studios* in London. Tentatively titled '**Raise The Banner**', it's expected to be issued on the *Mausoleum* label early next year. The full track listing is: '**Raise The Banner (For Rock 'N' Roll)**', '**Bad Boys**' (written by Scottish act **So What?**), '**Games In The Park**', '**When You Hear That Song**', '**Gimme, Gimme It All**', '**Need To Know About You**', '**So Sorry**', '**Rock Tonite**', '**I'm Not The Only One**' and '**Mind, Heart, Body And Soul**'.

■ FRENCH ACT **Trust** have now split up. Guitarist **Nono**, who will be appearing on the next album



from French *chanteuse* **Stevie** (due to be recorded in France in the near future with a number of guest performances from former members of **Speed Queen** and released through *CBS*), is also planning to record a solo album in London.

■ **JOE LYNN TURNER** has recruited former **Pat Travers** band bassist **Barry Dunaway**, who hails from Atlanta, Georgia.

■ CANADIAN TRIO **Exciter** have replaced guitarist **John Ricci** with **Brian McPhee**.

■ **ULI JON ROTH & ELECTRIC SUN** have parted company with *EMI*.

■ **OZZY OSBOURNE'S** forthcoming album '**The Ultimate Sin**' is now nearing completion in Paris, where the Ozz is adding vocals to the backing tracks recently finished in London. Release of the album is due on February 1 next year, but will be preceded by a single (probably '**Shot In The Dark**' written by new bassist **Phil Soussan**) in December.

Ozzy will be on the road in February, a tour marking the debut of his new line-up: old hand **Jake E Lee** (guitar), Phil Soussan and **Randy Castillo** (drums). Tour dates are as follows: **Belfast Avoneill Leisure Centre** February 6/7, **Dublin SFX Hall** 9/10, **Newcastle City Hall** 12, **Manchester Apollo** 13/14, **Edinburgh Playhouse** 16, **Sheffield City Hall** 17, **Hammersmith Odeon** 19/20/21 and **Birmingham Odeon** 23/24.

Support act on the English and Scottish dates will be LA outfit **Ratt**, who will then be moving on to Scandinavia, France and Germany in support of **Accept**.

■ **SAMMY HAGAR** has finally been confirmed as **Dave Lee Roth's** replacement in **Van Halen**. The band, which will definitely carry on under the VH monicker, begin work on an album shortly, with **Ted Templeman** producing.

■ **TERRAPLANE** FINALLY release their debut album '**Black And White**' on November 11. Track listing is as follows:

Side One: '**Don't Walk Away**', '**When You're Hot**', '**I Can't Live Without Your Love**', '**Talking To Myself**', '**You Can't Hurt Me Anymore**', '**Tough Kind Of Life**' and '**Beginning Of The End**'.

Side Two: '**I Survive**', '**Right Between The Eyes**', '**Black And White**', '**I'm The One**', '**Get Your Face Out Of My Dreams**', '**Couldn't Handle The Tears**' and '**All Night And Day**'.

The album will be preceded by a single 'Talking To Myself' c/w 'Get Your Face Out Of My Dreams', with the 12" also featuring '**Gimme The Money**'. **Liam Henshall** has produced all tracks.

■ **Y&T** RELEASE their new album '**Down For The Count**' shortly, with virtually simultaneous releases planned for America and Europe. The LP was recorded at *Sound City Studios* in Van Nuys, California, with producer **Kevin Beamish** before being mixed at *Battery Studios* in London by **Tony Platt**. The full track listing is:

Side One: '**In The Name Of Rock**', '**All American Boy**' (the first single), '**Any Time At All**', '**Anything For Money**', '**Face Like An Angel**'.

Side Two: '**Summertime Girls**' (originally featured on the live album but now remixed by Platt), '**Looks Like Trouble**', '**Your Mamma Don't Dance, Your Daddy Don't Rock And Roll**' (a cover of the old **Loggins And Messina** tune), '**Don't Tell Me What To Wear**', '**Hands Of Time**'.

The band are currently on the road in the States with **Mötley Crüe** but will be continuing with their own dates well into next year, with a visit to Britain tentatively scheduled for the Spring.

■ **JON ENTWISTLE** is currently seeking a lead vocalist for his new outfit, as yet unnamed and incomplete. Already confirmed in the line-up, though, are drummer **Zak Starkey**, formerly of **Nightfly**, **Michael Schenker's** ex-keyboards player **Andy Nye** and former **Corey Hart /720/Torpedos** guitarist **Andy Barnett**.

■ **TALAS** HAVE signed to the *Gold Mountain* label (a subsidiary of *A&M*). Band bassist **Billy Sheehan** (briefly a member of **UFO**, you may recall) is presently working with **Dave Lee Roth**, who is also writing material with **Alcatrazz** guitarist **Steve Vai**.

Neil: the verdict

■ **MÖTLEY CRÜE** vocalist **Vince Neil** (right) has been sentenced to 30 days imprisonment as a result of the automobile accident which led to the death of **Hanoi Rocks** drummer **Razzle** in December of last year in Los Angeles. However, Neil won't have to serve any part of this jail term until after the band finish their present world tour, scheduled to run well into 1986.

On top of this, Neil will have to pay compensation amounting to approximately $2.6 million to Razzle's family and the families of the two other people (**Daniel Louis Smithers** and **Lisa Hogan**) injured in the crash.

At the time of writing it seems unlikely that Neil will appeal against the sentence, delivered during mid-September at a court hearing in Los Angeles.

■ FOLLOWING THE release of **Rio**'s debut album on *Music For Nations*, recorded entirely as a duo, vocalist **Jon Neil** and bassist **Steve Rodford** have recruited a trio of musicians to complete the band's working line-up. They are joined by drummer **Martin Witik**, keyboard player **Ross Griggs** and guitarist **Pat MacDonald**.

The band make their live debut at the *Marquee* on October 22.

■ CULT AMERICAN Heavy Metallists **the Godz** have reformed. The band's line-up is as follows: **Eric Moore** (bass/vocals and founder member), **Freddie Salem** (guitar, ex-**Outlaws**), **Steve Schaffert** (guitar, ex-**Left Hand**) and **Jimmy Clark** (drums). The band's comeback LP, which is as yet untitled, will be released through *Heavy Metal America* in mid-November.

■ *ROADRUNNER* HAVE made a number of their Metal releases available on compact disc, including all three albums from **Anvil, Lee Aaron**'s back catalogue and further releases from the likes of **Slayer, Mercyful Fate** and **Tokyo Blade**, along with **Twisted Sister**'s **'Under The Blade'**.

■ UNDERGROUND *KERRANG!* hero **Jonah Koslen** is back in the news again, this time as a producer. He will shortly be taking the LA-based **Michael McMahan Band** into his *Platinum Plantation* studio to record a six-track EP; as yet no label has been confirmed for the record.

■ *POLYGRAM HAVE* just released an 11-track video from **Neil Young** entitled **'Berlin Live'**. Directed by **Michael Lindsay-Hogg**, this cassette is available in both VHS and Betamax formats and has a running time of 60 minutes.

The full track listing is: **'Cinnamon Girl'**, **'Computer Age'**, **'Little Thing Called Love'**, **'Old Man'**, **'Needle And The Damage Done'**, **'After The Gold Rush'**, **'Transformer Man'**, **'Sample And Hold'**, **'Hurricane'**, **'Hey Hey My My'** and **'Berlin'**.

■ **THE PAULINE GILLAN BAND** have signed a recording contract with *Powerstation*. The band (**Pauline Gillan** – lead vocals, **Dave Bell/Dave Little** – guitars, **Keeth Naylor** – drums and **Chris Wing** – bass/keyboards) have just completed work on their first album at *Fairview Studios* in Hull.

■ *HENDRING HAVE* just issued a 12-track video from **Wrathchild** entitled **'War Machine'**. Recorded during November 1984 at the *Camden Palace*, this cassette is available in VHS/Betamax formats and has a running time of 59 minutes. The full track listing is: **'Stakk Attakk'**, **'Too Wild To Tame'**, **'Trash Queen'**, **'Sweet Surrender'**, **'Law Abuzer'**, **'Cock Rock Shock'**, **'Shokker'**, **'Alrite With The Boyz'**, **'Wreckless'**, **'Kick Down The Walls'**, **'Blood On The Blade'** and **'Give It All You've Got'**.

■ **RAVEN** ARE presently working on a new album at *Bearsville Studios* in New York. Tentatively titled **'The Pack Is Back'**, it's being produced by **Eddie Kramer** and is expected to be released through the *Atlantic* label during January.

■ LOS ANGELES act **Poison** have just signed a recording deal with the *Enigma* label. The band have now begun work on their debut album with producer **Ric Browde**; its expected to be mixed by **Michael Wagener**.

■ *PICTURE MUSIC INTERNATIONAL* have just issued **'Does Humor Belong To Music?'**, a 14-track video featuring the music of **Frank Zappa**.

Available in VHS/Betamax formats, the cassette retails at £14.99 (approx.) and has the following set listing: **'Zoot Allures'**, **'Tinsel Town Rebellion'**, **'Trouble Every Day'**, **'Hot Plate Heaven At The Green Hotel'**, **'The Dangerous Kitchen'**, **'He's So Gay'**, **'Bobby Brown'**, **'Keep It Greasey'**, **'Honey, Don't You Want A Man Like Me?'**, **'Dinah-Moe Humm'**, **'Cosmik Debris'**, **'Be In My Video'**, **'Dancin' Fool'** and **'Whippin' Post'**.

All the above numbers were recorded live in New York during the Summer of '84.

■ *THE GEORGE* in Hitchin has temporarily closed and is not expected to promote any rock gigs before next Summer.

■ STOKE-ON-TRENT club the *Roxy* is now operating a regular Sunday evening rock night under the handle of **'Mega Metal Music Machine'**. This will feature both live acts and a rock disco.

MORE MAYHEM OVER PAGE

Why Nicholls quit IQ

■ *FOLLOWING HIS departure from* ***IQ*** *(see* Mayhem, *issue 102), lead vocalist* ***Peter Nicholls*** *(pictured left) has now issued a statement to explain this decision and outline his future plans.*

As far as IQ goes, Nicholls states that: "I'd been discontented . . . for quite some time and I could only hide my dissatisfaction for so long . . . I agreed to stay for the band's recent tour (supporting ***Wishbone Ash****) because I felt I owed it to* ***'The Wake'*** *(the band's second album). . . I enjoyed the tour but by the end of it I was stretched too thin and my commitment to the band was waning.*

"For me, IQ had started to become a job of work and it came to mean a dilution of my aims and ideals. The business side of things began to take on more importance . . . and as the size of the machine . . . increased so did restrictions on the creativity . . . I owe the audience sincerity and in this band I wasn't able to give it . . . The decision has been a long time in the making but finally my instincts won and I had to escape the limitations of the band."

Nicholls has now put together a new, as yet unnamed, outfit and the vocalist hopes to be in a position to tour early next year.

"The new band is still finding its feet . . . but the songs sound exciting and powerful and I feel revitalised."

Nicholls' replacement in IQ is ***Paul Menel****. Hailing from the Barnsley area, he will play a one-off show with the band at the London* ***Marquee Club*** *on* ***November 14*** *before joining his new colleagues on the* ***Magnum*** *tour.*

KERRANG!

OCTOBER 17-30

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■ **KATE BUSH** has just released a new single culled from the '**Hounds Of Love**' album; it's titled '**Cloudbusting**', with a new composition '**Burning Bridge**' featured on the B-side of both the seven and 12 inch versions. The 12 inch also features an extended remix of 'Cloudbusting' subtitled '**The Organon Mix**' along with a traditional tune '**My Lagan Love**' with lyrics added by Kate.

■ **WARFARE'S Lemmy**-produced album '**Metal Anarchy**' is released though *Neat* on October 25. No British dates are scheduled at present but the band will be headlining a show at the Frankfurt YMCA on November 9, supported by **Celtic Frost** and **Black Water**.

Meanwhile, Warfare drummer **Evo** has taken some time off to tour the States as a stand-in drummer for punk outfit **Major Accident**, a band he was in fact a full-time member of prior to Warfare.

■ **JOHN COUGAR MELLENCAMP'S** highly praised '**Scarecrow**' album (see review issue 104) will be released in Britain in November on the *Riva* label through *Phonogram*. It is preceded by a single titled '**Lonely Ol' Night**', also featuring his old classic '**Jack And Diane**' on the B-side, together with '**Rumbleseat**' which appears on the 12" only.

■ *ATCO HAVE* just released a new single from **Pete Townshend**, '**Face The Face**' c/w '**Hiding Out**', both tracks written by Townshend, produced by **Chris Thomas** and recorded by **Bill Price**. Only the A-side will be appearing on his forthcoming album '**White City**'.

Townshend's newly launched band **Deep End** will be playing three concerts at the *Brixton Academy* on November 1-3 supported by the **Faith Brothers**. Tickets are already on sale at £6.00 and there is a specially reduced price of £4.00 for UB40 cardholders. Postal orders and cheques should be made payable to the **Brixton Academy**, *not* the Double O Charity as previously stated, and applications should be sent to the **Brixton Theatre, 211 Stockwell Road, London SW9**. There is a 50 pence handling fee for credit cards and booking facilities on 01-326 1022.

■ **GENESIS** FOUNDER member **Mike Rutherford** recently released a new 'solo' single on *WEA Records* entitled '**Silent Running**'. The release is under the monicker of **Mike And The Mechanics**, with the line-up on the record consisting of Rutherford taking care of guitars and bass plus vocalist **Paul Carrack** (who fronted **Ace** in the days of their hit single 'How Long'), keyboards player **Adrian Lee** and drummer **Peter Van Hooke**.

The single is taken from the forthcoming Mike And The Mechanics album, which will also incorporate B-side '**I Get The Feeling**'. However, the 12" version includes an extra track '**Too Far Gone**' which will not be appearing on the album.

■ **ALASKA** RELEASE a new single on October 19, '**Show Some Emotion**' c/w '**You Don't Have To Worry**', the 12" version featuring an additional track '**Baby Be Good To Me**'. The single is their first release on *Bronze* in Britain, the band formerly being signed to *Music For Nations*.

Coinciding with the record's release the band play Birkenhead Staircase Club October 19, London Marquee 20, Thatcham Silks 21, Hatfield Hutton Hall 22, Egham Royal Holloway College 23, Leicester Princess Charlotte 24, University Of London 25 and Dudley JB's 26.

■ AMERICAN ACT **Sugarcreek** (above), who have now signed a deal with *Music For Nations*, issue a compilation album through the label during November. Titled '**Sugarcreek**', it has the following track listing:
Side One: '**White Hot**', '**Can't Stop Thinking About You**', '**Together Again**', '**Going For it**', '**Crazy Kind Of Love**' and '**Soothe Sayer**'.
Side Two: '**Rock The Night Away**', '**One Way Street**', '**Suzie**', '**Got My Eye On Her**', '**What A Night**' and '**Conquest For The Commoner**'.

■ **ANTHRAX** ISSUE their second album, '**Spread The Disease**', through the *Megaforce* label in the US (distributed by *Island*) on October 21. For full details see *Kutz Newz* issue 101.

■ **BELTANE FIRE** have delayed the release of their debut, self-titled album until January on the *CBS* label. For review see last issue.

■ **UFO** HAVE just put out a single on the *Chrysalis* label. Available in seven inch/12" versions, both feature '**This Time**' on the A-side with '**The Chase**' on the flip. The latter also contains an extended version of '**This Time**'. All cuts were produced by **Nick Tauber**. The band will be supported on their forthcoming UK tour by **Pallas** and **Statetrooper** featuring **Gary Barden**. For full date listing see *Mayhem* issue 102.

Incidentally, the band have now switched their November 12 date from Hanley Victoria Hall to Exeter University.

■ *MUSIC FOR NATIONS* issue a 12-track compilation album under the title of '**Speed Kills**' during November. The full track listing is:
Side One: '**Metal Merchants**' – **Hallow's Eve**, '**A Lesson In Violence**' – **Exodus**, '**Bestial Invasion**' – **Destruction**, '**Insurrection Of The Living Dead**' – **Bulldozer**, '**Fight Fire With Fire**' – **Metallica** and '**Evil Has No Boundaries**' (live) – **Slayer**.
Side Two: '**Pentagram**' – **Possessed**, '**Riders From Darkness**' (previously unreleased) – **Exciter**, '**Black Metal**' (new recording) – **Venom**, '**War And Pain**' – **Voi Vod**, '**Rattlehead**' – **Megadeth** and '**Into The Crypts Of Rays**' – **Celtic Frost**.

■ LOS ANGELES all-girl quintet **Precious Metal** have just issued their debut album, '**Right Here, Right Now**', through the *Mercury* label in the US. Produced by **Paul Sabu**, it features the following track listing:
Side One: '**This Girl**', '**Right Here, Right Now**', '**The Bad Guys**' (which also appears on the soundtrack of the film of the same name), '**Pretty Boy**' and '**Emily**'.
Side Two: '**Shakin''**', '**Girls Nite Out**', '**You Do Something Special to Me**', '**Cheesecake**' and '**Remembering Old Times**'.

■ **RANDY BISHOP** has just issued a new single on the *Aura* label, *viz* '**Two Hearts On The Loose**' b/w '**If I Was A Fool**'. Both tracks are taken from his 'Underdog' album and the former is also featured on the soundtrack to the movie '**Up The Creek**'.

■ **ARMORED SAINT** issue their second album, '**The Delirious Nomad**', through *Chrysalis* in the US during late October. It was produced by **Max Norman** at *Can-Am Studios* in California.

■ *ATLANTIC HAVE* just released the soundtrack album to the film '**St Elmo's Fire**' in this country, following on from its US release earlier this year. The album spawned **John Parr's** Number One single in the States, the title track from the film, and also features original contributions from **Billy Squier**, **Fee Waybill** and others.

■ **PRINCE** HAS just released a new single, '**Pop Life**', through *Warner Brothers*; the track is taken from his '**Around The World In A Day**' album but appears in extended form on the 12". The B-side of both the 7" and 12" is a new Prince track entitled '**Girl**', with the latter featuring a remixed version.

FROM PREVIOUS PAGE

■ AS AN amendment to our story in the last issue, the debut single from London quintet **FM** (available as of October 7) appears on the *Portrait* label and has been produced, arranged and engineered by the band along with **Dave King**. The 7" version of the single features '**Frozen Heart**' on the A-side b/w a live rendition of 'Dangerous' recorded on the **Tina Turner** tour, while the 12" has a different mix of 'Frozen Heart' on the A-side plus 'Dangerous' and the 7" recording of 'FH' on the flip.

As well as Tina Turner, the band have played shows with **Meat Loaf**, **REO Speedwagon** and **Foreigner**, and more live work before Christmas is expected, though the first FM album probably won't be in the stores before New Year.

■ LONDON ACT **Hell's Belles** have signed a deal with *Raw Power* and have now recorded their debut LP. Self-titled, the album has the following track listing:

Side One: '**Looks Like Love**', '**Overload**', '**Desire Me**', '**Screamin' For Mercy**' and '**Hell's Belles**' (a cut that will also be on the forthcoming double compilation album '**Metal Killers Konnection**', due out on the *Castle Communications* label).

Side Two: '**Barricades**', '**Strangelove**', '**Storm Break Loose**', '**Dirty Girls**' and '**Long Legs**'.

A 12" single, featuring 'Barricades' b/w '**If It Don't Make Your Ears Bleed (It Ain't Rock And Roll)**'/'Storm Break Loose', has also just been put out by the quartet, whose line-up is **Paul Quigley** (lead vocals), **Pooch** (guitar). **Gareth Holder** (bass) and **Spiv** (drums). Keyboards on the LP have been handled by ex-**Ozzy Osbourne/Budgie** man **Lyndsey Bridgewater**, who may join the band for touring purposes later this year.

■ **JOHN WAITE** has recruited bassist **Jon Regen** to replace **Joey Vasta**.

■ *PICCADILLY RADIO* DJ '**Crazy**' **Chris Tetley** has just issued two cassettes of interview material. The first is titled '**The Uriah Heep Story**' and features 90 minutes of chat with **David Byron**, **Mick Box**, **Lee Kerslake**, **Trevor Bolder**, **John Sinclair** and **Pete Goalby**. It's available at a price of £2.59 (UK – incl. p&p)/$9 (US – incl. p&p) from: **Wide A Wake Productions Ltd, Lamb House, Church St, London W4 2PD.**

The second is a 46 minute cassette featuring **Uli Jon Roth** plus **Electric Sun** members **Robin Thomas** and **Nicky Moore** and is again available from the above address.

■ LONDON ACT **Downing Street** are presently seeking a guitarist. Interested parties should phone **01 501 0355.**

■ FORMER **Battlezone/Aunt May** drummer **Adam Parsons** is presently seeking a new position. Interested parties can contact him at: **01 527 3652.**

■ KENT ACT **Vigilante** have parted company with rhythm guitarist **Paul Greenstreet**. He has been replaced by former **Denigh** member **Martin Harris**, who joins **Dee Lane** (guitar), **Steve Rankin** (bass), **Dave Price** (lead vocals) and **Phil Divers** (drums).

■ LOS ANGELES act **King Kobra** are expected to begin work on their second album with producer **Spencer Proffer** at *Pasha Studios* in the near future. As yet untitled, it should be issued on the *Capitol* label during the coming Winter.

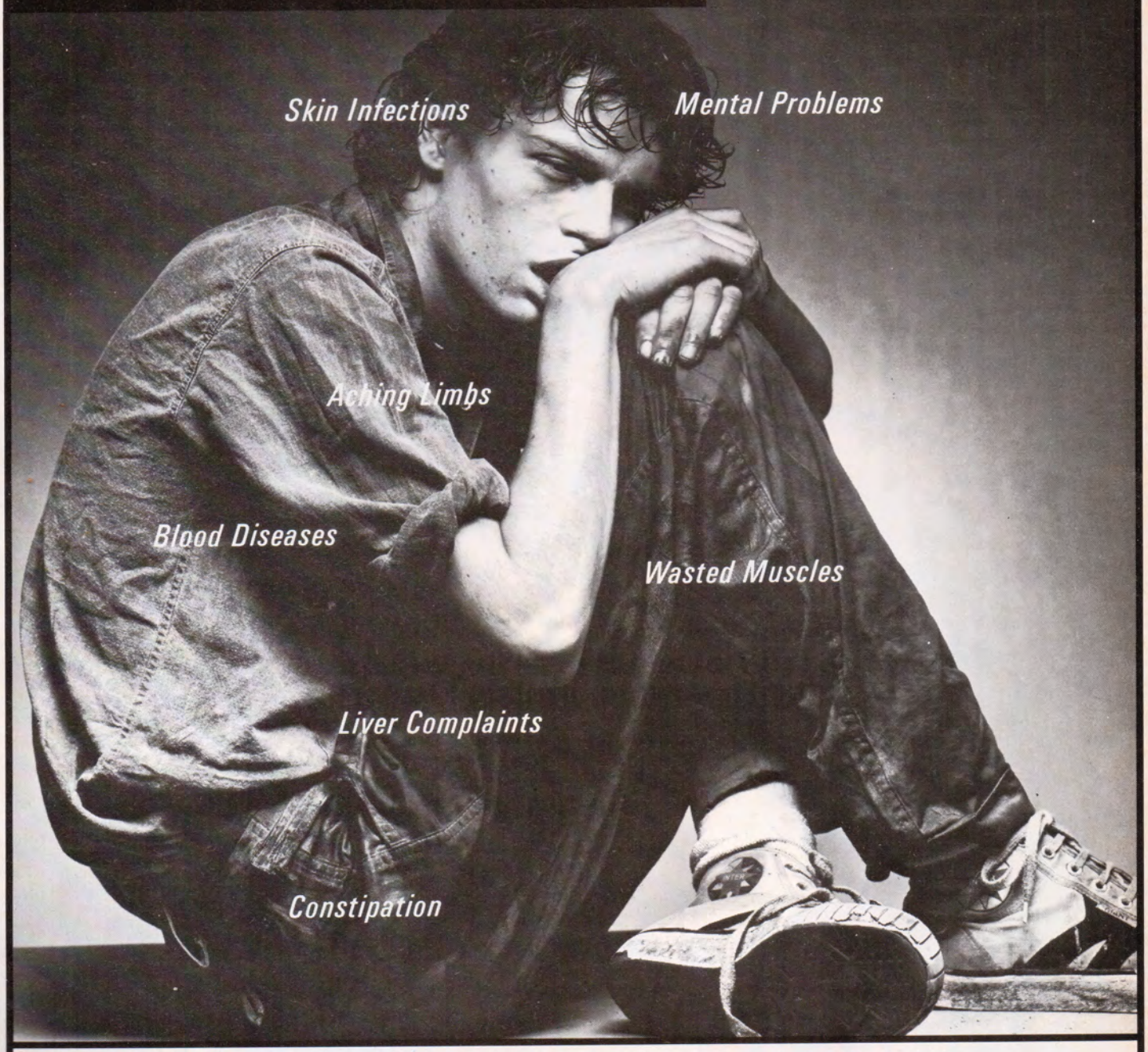
■ FOLLOWING OUR report in *Mayhem* issue 101, North-Eastern band **Arena** have now changed their name *back* to **Dark Heart**.

■ LOS ANGELES act **White Sister** have a self-produced track on the soundtrack for the film '**Fright Night**' on the *Private Eye* label in the US. The song is titled '**Save Me Tonight**'.

■ **JOHN WAITE** has just issued his latest album, '**Mask Of Smiles**', through *EMI America* in the UK. For review see issue 102.

■ **HEART** HAVE just issued their latest, self-titled album through the *Capitol* label in the UK. For review see issue 96.

YOUR MIND ISN'T THE ONLY THING HEROIN DAMAGES.



It can also have some pretty nasty effects on your body. All of which you can start suffering long before you become addicted.

You'll probably start looking ill, losing weight and feeling like death. You'll begin to take heroin not to get high any more, but just to feel normal.

And, as you lose control of your body's health, you could lose control of your mind too.

Until one day you'll wake up knowing that, instead of you controlling heroin, it now controls you.

So, if a friend offers you heroin, use your brain while you still can.

And say no.

HEROIN SCREWS YOU UP.

Bryan Adams & Tina Turner

Pic Ray Palmer

CHEEK-TO-CHEEK and neckin' down the plungeline, Canadian megastem **Bryan Adams** and the ever fleshy **Tina Turn-on** demonstrate the art of maintaining a close relationship between acts on the tarmac.

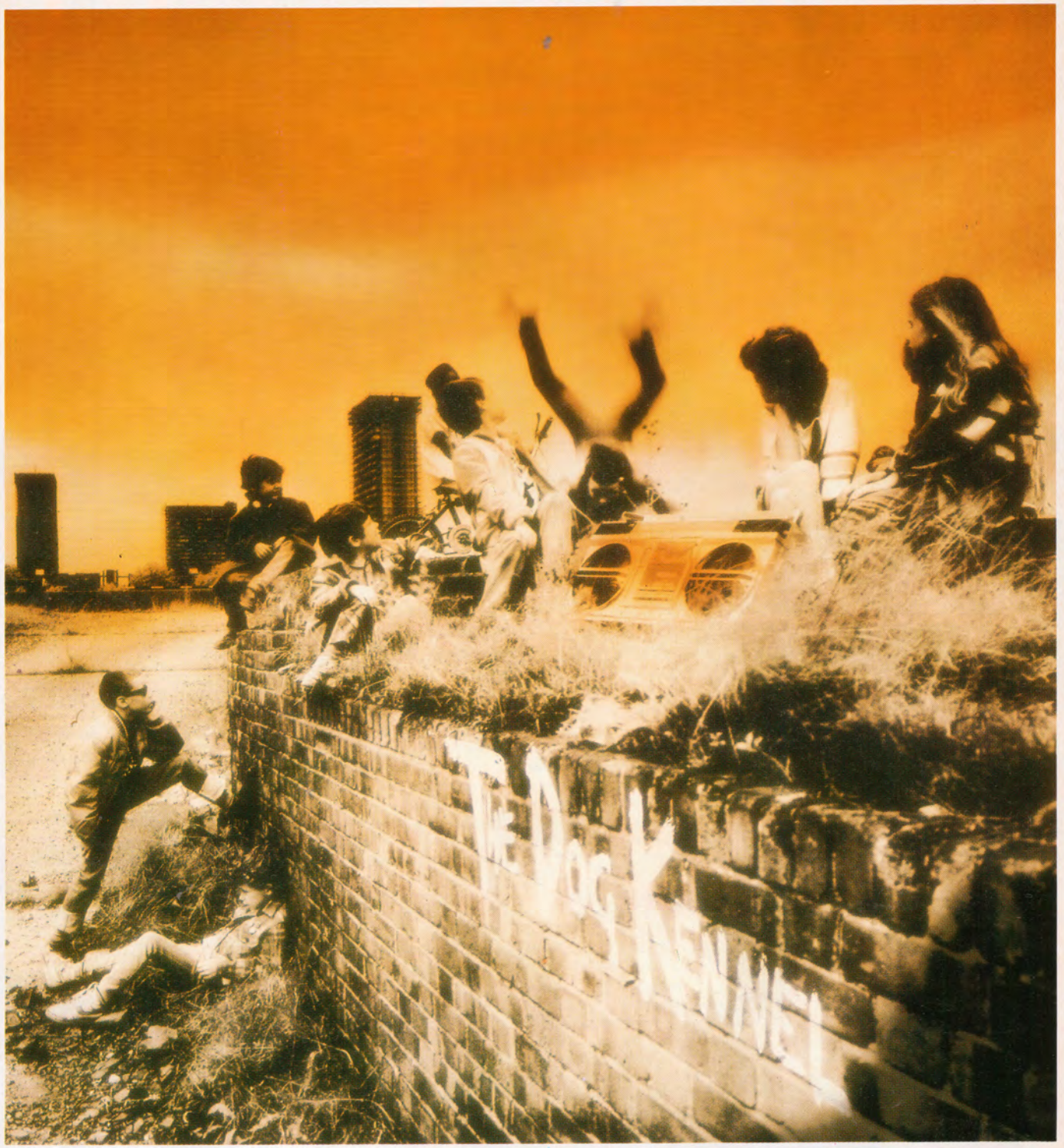
This shot was taken by **Ray Palmer** during TT's recent Euro-tour, when BA went out as support act. Some bill, huh? And as you can see, the pair struck up a finger-huggin' bond. Of course, this was rather cemented by the fact that Tina had guested on the cut **'It's Only Love'**, one of the highlights from 'Grizzly' Adams' phenomenally successful **'Reckless'** LP. And anyone dead enough to have missed this genuine 24-karat gem thus far should prise open their wall-to-wall wallet on October 31. That's the date *A&M* issue the aforementioned track in single form. Available in seven inch/12" formats, both will contain **'The Best Was Yet To Come'** (from the **'Cuts Like A Knife'** LP) on the flip with a live version of **'It's Only Love'** also included on the latter.

In the meantime, *la* Turner is presently touring the USA with the inestimably sensational **John Parr** as support (what taste this gal has!), whilst Adams is currently basking in the fact that 'Reckless' has now sold more units in Canada than any other home-grown LP . . . ever!

Oh, it's sooo nice to talk about success, ain't it!

MALCOLM DOME

Why do more ghettos get blasted by TDK than any other cassette?



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And For Our

ROBIN ZANDER: ***"When we ceased having big chart successes, it didn't really worry us"***

Pic Robert Ellis

Next Trick...

CHEAP TRICK may be the forgotten men of Pop Rock, but they've *still* got the edge. Resuscitation report by MALCOLM DOME

"*This band is a rarity in that we're all genuine friends. When the four of us are off the road we'll still call each other up and go out socially*" – Jon Brant (bassist, Cheap Trick).

I'M ALONE AGAIN. MY partner in the game of bluff, Robert Ellis, is off snapping his crocodile lens, leaving me with nothing else to do but continually fold arms. In fact, by now I'm absolutely convinced that I've acquired a permanent crease; who needs *Sketchley*?! So, this is Boston, eh? Cry, 'A penny for your thoughts my dear and a knife at your throat for good cheer'.

I survey the scene and the task ahead. Cheap Trick. Good band, in fact an excellent foursome who've been planking it up for quite a few years now. To most, these mid-West boys have long ago reaped their finest harvest and are now merely going through the motions because . . . well, because what else can a musician do when the engine no longer ticks over with a purr but seems to have been invaded by a veritable nuisance of ticks, each gnawing at the smooth efficiency of yore?!

After the awesome 'Cheap Trick', 'In Color', 'Heaven Tonight', 'Dream Police' and 'Live At The Budokan' albums, this band seemed to have lost the tackle and block, sliding alarming down the quarryside with 'All Shook Up', 'Next Position Please' and 'One On One'. But, just as I'd given up all hope of the Metal/pop masters waking up to the sound of flood alarm bells, they've delivered a quite superb sonor exposition of what they do best. Called 'Standing On The Edge', I've already gone overboard without benefit of a lifebelt in issue 100 about this Jack Douglas-produced/Tony Platt-mixed silkience. After the sackcloth and ashes of their previous trio of LPs, this one is a diamond pin.

Already the album and single ('Tonight It's You') have established themselves as potential hull-busters on the US shipping list. At the time of penning, the former has just nosed into the Top 50 whilst the latter continues to shave a couple of places off its bulleted position with each succeeding week.

"We're happy with the progress of the album," lead vocalist (and St. Sylvie hearthrob) Robin Zander suggests a few hours after the band had played onstage in Boston (yeah, that's why we're here – read on). "I mean it took Bryan Adams 38 weeks to hit the top of the charts, right? I'd much rather have an LP that climbs slowly rather than one that goes in at a very high position before dropping away."

Pic Robert Ellis

RICK NIELSEN: 'a genuinely weird man'

WE'LL COME back to Zander later. But for now, it's time to peruse the open air setting for Trick's Boston appearance. During the Summer, local telly station (and alphabet soup mix) *WBZ-TV* in association with *Miller Lite* beer are sponsoring a series of concerts under the banner of '*Concert On The Common*' featuring predominantly middle of the roadworks daubings such as Elmo Gurffbag, Arlene Smoochix *etc.* However, on the evening in question the newly vamped-up Heart were pulled in to play some off-the-line rock 'n' roll for around 5,000 teabaggers sitting in hard-backed chairs out on the manicured lawn. It all resembles the setting for a performance of a selection of popular brass marching tunes by your local park's over-Sixties band of uniformed World War II veterans but, hey Joe, this is the sound of the Eighties.

Cheap Trick are presently engaged in a whole series of American touring operations. They began back in April with REO Speedwagon before hitching up briefly with Heart, then playing one show with John Waite and several with Night Ranger. In a way, of course, it must be rather galling for the band to be 'reduced' to doing opening, short slots at venues they were once capable of headlining in their own right.

"Yeah, it is *is* weird doing such gigs," admits lead guitarist Rick Nielsen. "But then we just go out and try to kick their asses. Hey, d'ya know why we've been put on the bill with bands like Heart? Because they can't sell out the big venues they're booked into. Consequently, we add quite a few bums onto seats."

There's an unholy curfew in operation tonight at the *Common*. All music must cease by 8.30 pm, a time when most shows are only beginning to throw log 'n' roll burners into the night air. Trick are scheduled to begin spanking at 6 pm. They're professionals and take the news calmly. Out front, an initial scare about the size of the crowd ("The audience is in and he looks mean an' ugly," quipped a robust roadie) has now subsided, and by the time the band head out front there's a goodly few packed into the fenced, makeshift arena.

It's been five years since I last saw the band perform. During that time bassist Pete Comita has been replaced by the affable Jon Brant (a former cohort of Paul Raymond in the short-lived Raymond's Ruffians – "I can't believe that you know about that band!" – and Tommy Aldridge in a group called the Thumbs – "It was just a local Chicago band. Tommy joined us shortly after he split from Black Oak Arkansas because, due to contractual problems, he couldn't record. Therefore, to keep his hand in, he'd play club dates with us") but little else has altered. Drummer Bun E. Carlos still drives a hard bargain on racked-out skins whilst Brant (as with Comita and Tom Petersen before him) stays well in the background, underpinning the rhythms with designer-label bass booty.

But it's the upfront duo of Zander and Nielsen who capture the bulk of attention. Dressed in a reddened, slightly ill-fitting suit Zander allows his crooning, velvet croaks to flow naturally. The man may never soar to the heights of Caruso or Kiri Te Kenawa but he *does* possess that rare commodity – individuality. Zander traverses the barely attired stage acting on rock star impulses as the goonatic Nielsen (dressed in CT T-shirt and baseball cap) scythes his trade through a succession of ridiculously patterned guitars, from his 'Uncle Dick' (an axe manufactured in the zany Nielsen image) through to his spikey five-necked affair.

HOWEVER, IT'S the music that counts with this band. Listening to their truncated 45 minute set just rams home the tungsten point that, bloody 'ell,

KONTINUES OVER

Trick...

FROM PREVIOUS PAGE

Nielsen (despite his Dennis The Menace look) can certainly smudge his compositional manuscript with cleanly hummable tunes such as 'I Want You To Want Me' (a song that still stands, even according to a grudging Zander, as the measure against which all other Trickery must be set up), 'Little Sister' (one of the most dynamic turbos in the newly established CT vinyl garage), 'Tonight It's You', 'Ain't That A Shame' (Fats Domino on the shadowy side of the boulevard) and 'The Dream Police'. Goodies in the pew, pick one out an' chew.

Yet whilst I enjoyed the set *per se*, nonetheless I must admit to having a slightly empty, almost emaciated afterthought about events. Maybe it was the still-imprinted sight of the moth-like Ellis dashing to all parts of the 'ground', even attempting a one-man demolition job on the photo pit, but my head was reeling with all sorts of baited thoughts. For instance, despite the popularity of the band, few of the audience were galvanised outta their *Vanderbildt* jean thread-attached seats. A good reaction (as here) is one thing, but I earnestly expected the Cheapoids to whip up savage loins rather than merely trigger muscular response that falls short of ballooning into bulging hysteria. But then again, maybe 'twas the earliness of the hour.

What really worried me was the fact that the band seemed to be presenting the same style of show as was in evidence on the last occasion I clocked 'em onstage (*Hammersmith Odeon*, 1980). There was scarcely any indication of movement with, or indeed despite of, the times. In contrast to Heart, who have re-thought their image, sound and record company as a result of their fall from grace, Cheap Trick show little indication of symbiosis with modern trends. In itself this isn't a bad thing; maintaining your ground and beliefs against all pressures to bend in the wind has clearly worked for many hard rock acts, but there is a need – given CT's style and quality – for them to push ahead with contemporarily accessible sounds. This lot rely heavily on radio airplay to bust their records out of racks 'n' chains . . . and American radio, as we all know, prides itself on keeping up with electronic developments on the production side and make-up adjustments visually.

FOLLOWING THE show, the band made their way back for a brief stopover at a local *Howard Johnsons* hotel. They're living mostly on the tour bus, thus avoiding unnecessary expenses. Things, after all, are not what they once were with this lot and money is obviously now carried in thinning wallets rather than tea chests. On this night, a faulty shower head had forced the band to hire *one* room at the *HoJo* just to allow them the vital convenience of 'freshening up' before setting out for upstate New York and another show the next evening.

So, to the personalities sitting at the bar. It was decided, after a slight confusion of intent, that I would be formally interviewing Zander and Nielsen, the main well springs of the outfit. This, however, proved a difficult and somewhat unrewarding task. Neilsen, a genuinely weird man (yeah, it takes one to know one!), obviously has an inbuilt distrust (probably with reason) of probing journalists which, coupled to a disdain to *discuss* music, meant he showed only glimpsed interest in proceedings.

Zander, a far more outgoing character, at least tried to present a more open front. But because it's Nielsen who so blatantly deals the deck in this band, the lead vocalist was restricted in the cards he could lay face-down on the table.

Honesty wasn't a priority with the duo. Moreover, there was another, rather more urgent, ongoing matter that interrupted the interview's somewhat erratic flow. The band have just recruited Kasim Sultan as a keyboards player for touring purposes and Boston was only the second gig for the man who is most usually associated with Todd Rudgren's Utopia as a bassist (!); he replaced Steve Walsh who'd been doing an admirable job for a few months (apparently, following the dissolution of Streets, Walsh is now attempting to revive Kansas with Phil Ehart and Robbie Steinhardt). Naturally, Zander and Nielsen were anxious to hear how he was progressing and to this end a tape of the show highlighting the keyboards was done from the mixing desk. It was imperative that this was perused and an evaluation of the man's situation undertaken as soon as possible. This meant cutting short their chat with me; I respected and sympathised with their reasons.

This curtailment did give me the chance to talk over matters with the open and voluble Brant. Carlos seemed locked in a world of his own, only really opening up once during the entire short liaison Ellis and myself had with Cheap Trick to tell us that he was considering doing a benefit show in Los Angeles with Kiss' Gene Simmons to raise money to help LA promotor Michelle Myers, who is suffering from a very serious illness, treatment for which is expensive. What

Pic Robert Ellis

CHEAP TRICK (from left): Bun E. Carlos, Rick Nielsen, Jon Brant, Robin Zander

follows is, of necessity, brief but hopefully gives an indication of both the *official* Trick line and the *reality* of the situation.

FIRST POINT of interest is why have the band gone back to using producer Jack Douglas, who last worked with them on '80's 'Found All The Parts' EP and someone distinctly lacking in recent positive profile?

"Well, we've always wanted to work with Jack again, but the scheduling over recent years hasn't allowed for this," explained Nielsen. "This time, however, we managed to get things together and they've worked our real well."

Yet, despite this initial enthusiasm with Douglas, strong rumours abound that Tony Platt was called in by *Epic* to salvage a veritable mess. Nielsen proved slightly evasive on this issue . . .

"We *did* have a few problems when it came to the mixdown of the album because Jack took so long to do anything. Consequently, it was suggested to us that Tony be brought in to speed things up. Funnily enough, he was one of the original choices to actually produce the LP. I came to London last year and had a meeting with people from *Zomba*, who manage quite a few producers (Lange, Tsangarides, Birch *etc*), about using one of their roster and Tony's name did crop up but nothing happened with him until the mixing stage.

Brant was a little more outspoken.

"Yeah, Jack did rather mess things up and we had to get Tony in to beef up the sound. It really is as simple as that. But we're still very happy with the final product. To my way of thinging the last couple of albums lost their way a little and were mistakes, but the band are right back on line with this one."

Needless to say, neither Zander nor Nielsen agreed with Brant's analysis of the band's recent product.

"I stand by the way we've developed over the past couple of releases," asserted the overtly wacky guitarist. "Cheap Trick has been maturing and making quality records. It's true that our sales and airplay went down but that's not to say those LPs were poor."

"You have to understand that we've *never deliberately* set out to have hits," added the blond-maned lead vocalist. "So when we ceased having big chart successes, it didn't worry us. I believe that 'Standing On The Edge' is a fine record, but it represents a natural progression on from 'Next Position Please' (its predecessor) and not a dissolution of what we've done recently.

"Yet I will admit that, as far as most people are concerned, our profile has suddenly gone up again from rock bottom. In fact, I'm amazed at the number of punters who've seen us on tour since April and been convinced we're a new act! The success enjoyed by 'Tonight It's You' and 'Standing . . .' has allowed us to get through to a virgin audience which is great."

At this point, it became obvious to me that neither Zander nor Nielsen were gonna directly admit to fallibility and therefore continuing the above line of directly meaningful questioning was never going to be productive on a night when even the angels were donning black leather. So, the conversation meandered into trivial uncontentious areas such as the duo's fondness for Britain (Zander: "The UK was always the place to go in my youth and I spent nine glorious months in Scotland. Ya know, I'm still an old folkie at heart" / Nielsen: "I remember going to London in '69 to soak up the music and the general vibe. I even went to the *Marquee* that year for Yes' Christmas party and sat next to Todd Rundgren in the days when the club had seats at the front of the stage. And Cheap Trick are dying to get back to Britain for a proper tour") and solo prospects (Zander: "We've all been offered solo projects, but the band must come first. Maybe one day I'll do my own album and it'll be a folk-orientated effort" / Nielsen: "I'd like to work with an orchestra at some point in the future").

EVENTUALLY, THE situation disintegrated as Zander/Nielsen dashed off to assess the Sultan tapes, leaving me to ponder that here is an unusual event. Rock journalists often get beneath the surface of a band but rarely under their skin. We are allowed tantalising glimpses of the mechanism in action, yet on few occasions can we see how the cogs interlock or slip out of phase. By a quirk of fate and *K!* perception Trick revealed from the above encounters that they are a band with problems and maybe aren't quite sure if the solutions are within their grasp. Therefore, they've retreated somewhat into their own environment.

Let me say this in conclusion: the group have it comfortably within their power to overwhelm their troubles and re-emerge triumphant. What the quartet must do is take their considerable strengths (as envinced by 'SOTE') and submerge them into a mid-Eighties setting.

Take off those blinkers, fellas, and realise that an awful lot of people (including, I suspect, many at *Epic*) are rooting for you.

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A L A S K A

DARK SIDE OF TH

Comeback? We didn't know he'd ever been away! ROGER DALTREY proves he still has rock 'n' roll blood in his veins. Our man with his finger on the street-pulse: DAVE DICKSON. Pix FIN COSTELLO

A WEEK is a long time in politics, so the pundits will tell you. A week isn't a very long time in the Music Biz though, just the space between the music papers coming out and the release of the next product.

Six months is the testing time in the rock 'n' roll industry. Six months is the active life span of most bands, of most fads, the maximum life-expectancy of most albums. In six months your future can be mapped out for you, or your career screwed up and thrown away. It's a tough and gritty world, the Music Biz, and only the strong survive, and only the supermen ever get to see in the new year.

Roger Daltrey has been in the Business for 25 years. Ponder that one if you will.

A quarter of a century is a long time in anybody's book, no less than 50 of those capsular six month periods when all things become possible. There can't have been much that Roger Daltrey hasn't done, hasn't seen, hasn't experienced. And yet he remains disarmingly fresh, the years of struggle and bodily abuse seem only to have skimmed over his face; his smile is still broad and his mind is still sharp.

It's been 18 months since Daltrey and I last converged over a tape-recorder (see issue 64). . . . and I wonder how many bands have lived and died in that short space of time, how many performers made their grasp for stardom only to fall miserably short? Roger Daltrey made his bid for stardom a long, long time ago, when things were simpler and more confused, clasped it firmly around the throat and has never let it go since.

There is a lot I want to say about Roger Daltrey but my deadline looms and I know it's already too late and I may now never get another opportunity. After his quarter century of struggle and seemingly endless, grinding toil Roger Daltrey has now been dealt a fortuitous hand by Fate; that hand is called 'Choice'. Most of us will never get to see that hand played, still few of us will even know that it exists. But Roger Daltrey has sweated blood from the backstreets of Shepherd's Bush to the vast stadiums of North America to ensure that one day, this day, he would get the chance to see that hand played his way. And now it has arrived.

ROGER DALTREY used to play lead guitar in a band called the Detours. Then John Entwistle joined, followed by Pete Townshend. Daltrey unstrapped his guitar when the original singer left and became the vocalist. They changed their name to the High Numbers and took on a new drummer called Keith Moon. Eventually they became the Who.

A couple of generations later, on December 17, 1982 to be precise, they played their last ever gig in Toronto but by this time Keith Moon had already OD'd himself into oblivion and taken the spirit of the Who along for company. Pete Townshend wrestled with his angst and resigned his commission as spokesman for his generation and called an end to all the speculation: the Who was dead.

And Roger Daltrey? Meanwhile Roger Daltrey had been far from idle. Along with Robert Plant, Roger Daltrey had defined what it meant to be a rock singer in the Sixties and Seventies. Daltrey had cast the mould and everyone else was then expected to fit that mould, would be judged against his and Plant's blueprint.

And Daltrey became an actor too, and a land-owner, a country gent and a trout farmer, a film mogul and an *AmEx* advertising star – if the cap could be made to fit then Daltrey would wear it.

And then, 18 months ago, there came along another venture, not quite brand new but different and with the rules changed and the safety net removed. Daltrey wanted to try being a solo singer, so someone passed him the appropriate cap (or at least it seemed that way) and he tried it out for size. From a distance it looked fine . . . but then, when you got up close, you could see that it didn't really fit at all, that the style and shading were all wrong and nobody really wanted to see him dressed up like that. Inside was a label imprinted 'Parting Should Be Painless'. Ironic really, since leaving go of this particular ideal can have been anything but.

That may well prove to be the final decision made on behalf of Roger Daltrey's career directed by anyone other than Daltrey himself. That Daltrey's sixth solo album should have turkeyed was a decision reached by the general record buying public without any recourse to the man himself. And yet, again ironically enough, this was a decision foisted upon them by Daltrey's own granite sculpturing.

Remember it was Daltrey who laid down the ground rules as to what a rock singer should sound like, perform like, *be* like all those years before. And now that image, hewn like the Ten Commandments into the very fabric of rock, would return to haunt him, to thwart his intentions at every turn. But with all that said and done Daltrey has now put all that behind him and ascended to that great plateau to receive the great gift of 'Choice'.

Now Roger Daltrey has the choice: he says that if this new album, 'Under A Raging Moon', doesn't take off he will probably quit the Music Business altogether. If, on the other hand, it is a success – which it certainly deserves to be – he will get himself another band together and take it out on the road. He has the choice, either way he still has his other passions to follow, film-making, fish-farming, acting. Roger Daltrey has the *choice*; obviously he can't decide whether the public will take this album to its heart but that decision, whatever it may turn out to be, need no longer affect him one way or another. Roger Daltrey is now in a position to follow wherever his heart – or his business-brain – decides to lead. For any artist this is a rare privilege.

And Roger Daltrey is not a man to squander such a privilege.

THERE IS nothing I admire in this business so much as 'professionalism'. It is a rare enough commodity, God knows. In my experience only the film world excedes the Music Biz in sheer incompetence. To find someone, then, as steeped in professionalism as Roger Daltrey comes as something of a relief. Take a look back at the result of our last encounter and notice this assessment I made of him then: *Sharp, Shrewd* and *Smart*.

Our second meeting has done nothing to dent that judgement although the path that brought this reconvergence about has been less than smooth for Daltrey. Did *his* judgement waver? Certainly, with hindsight, the recording of 'Parting Should Be Painless' seems not one of his sharper moves although, at the time, I could understand and appreciate the necessity of attempting to bury the past and put it finally to rest.

I can only guess at the reasons behind Daltrey's decision to take a quantum leap into the Easy-Listening mainstream, neither of us are foolish enough to believe we can really 'know' one another after such brief encounters. But the Who was such an awesome, all-consuming creature that Daltrey must have yearned to free himself from its grip, to prove that he could exist outside its constraints, that there was more to him within the rock medium that just being the voice for Pete Townshend's lyrics.

Like his co-sculptor in rock, Robert Plant, released from the self-imposed imprisonment they found it difficult to find their feet. Plant, being a writer himself, found the going easier but then his first solo effort, 'Pictures At Eleven', might just as well have been a Zeppelin album. Daltrey plunged head first into the deep-end, pulled in a lot of TV exposure but soon found the rug yanked from under his feet. Robert Plant is experiencing that

E (RAGING) MOON

now. People just don't seem to want their heroes to change that radically – and Roger Daltrey seems to have learnt that the hard way.

'Parting Should Be Painless' bombed. And in no uncertain terms. If Daltrey wanted to forget the Who and quietly lay them to rest, the public did not and failed to take to this new, slick, suited version of the singer in droves. The message was clear: Roger, this is not what we expect, this is not what we want.

To someone of a sensitive artistic disposition this rejection might have come as a crushing blow but Daltrey clawed his way up the hard way. Besides which the album wasn't the only string to his bow, his acting career was moving on apace with the release of a 'short' called 'Bitter Cherry' and now a role in a BBC children's drama entitled 'Buddy'. So it needn't really have bothered him at all. But obviously it did.

So here's Roger Daltrey in conversation, launching a new album, a return to the rock fold, a revisitation of the style that made the Who, and Daltrey, the powers that they irrefutably were, and in Daltrey's case, still can be.

SO WHAT happened to 'Parting Should Be Painless'?

"It *painlessly* disappeared! Or *painfully* disappeared, should I say?

"Nothing happened at all, people didn't like it, they don't like me singing that way."

That must have been a disappointment for you.

"It was, because I really like that album, still do; it was a transitional album, I thought it really stood up, but people obviously want to hear me sing like I sung in the Who, so that's what I've done with this new one ('Under A Raging Moon').

"So 'Parting . . .' disappeared and I didn't want to make any more albums after that, I thought, 'This is it! I've had enough!' The Who had just finished and I thought, sod this, I can't face starting another band. But then last year I did a duet with Meat Loaf (on the 'Bad Attitude' album title track), which I enjoyed. After singing with Meat, who's quite a hefty singer – and I gave him a good run for his money, ha! – I realised it's something in me I just have to do."

The two singers were brought together by long-time Who fan and 'Bad Attitude' producer Alan Shacklock who encouraged Daltrey to "make *your* Who album, forget that the Who's finished and make an album like you used to with them, but for yourself!"

Given that kind of specific encouragement Daltrey decided, "Why not celebrate what the Who were? Time's healed the pain now and I just remember the sunny days, so it's nice, they were quite a good band, you know?"

But isn't that the public dictating what it wants from you rather than what you want to give it?

"I'm still doing what I want to do! I love singing the way I used to with the Who, it's just that when the Who were there, there was no point me doing it on a solo album as well – that's why solo albums, to me, had to be something different, a venture into the unknown if you like. But now the Who *aren't* there any more so I've created another vehicle to satisfy that part of me."

But can the feeling ever be the same?

"No, it'll never be the same as with the Who but I think I've come close to it on this. I'll never get it exactly because my thing with Pete was special, it was magic and I'll never get that again in a lifetime. Lennon and McCartney never got it again once they'd split up – they were good on their own but it was never the same. But hopefully I'll be working with Pete in the future anyway, so . . ."

The assemblage of 'names' on your latest album, including that of Townshend, is quite phenomenal.

"With the last album I had a band that I'd have liked to have gone on the road with playing that kind of material, but with this new material I had to re-think the band, make it guitar- and not keyboard-based. So Alan (Shacklock) came up with Robbie McIntosh (from the Pretenders) – I knew he was good but I didn't realise he was *that* good! He's a genius! The drummer – I've always used Mark (Brzezicki, from Big Country), I've always liked Big Country as a band and Mark was playing with me before he joined them. He's brilliant, he's obviously not Keith Moon but as a technician he's fabulous.

"I'm never going to find another Keith Moon – although Zac Starkey (Ringo Starr's son) comes close! For that kind of drumming I think he's the bee's knees! He's the best I've heard for a long, long time. He's been drumming for some time but now it's all suddenly come together for him. If he gets in the right band . . . look out Cozy Powell!

"The bass player was very difficult. I wanted to use Norman (Watt-Roy, from the Blockheads who played on 'Parting . . .') but Alan said, 'No, he's too funky!' So I said, Alright, you choose one; and he picked John Siegler, from Hall & Oates. So that was the band, and we played most of the songs live!"

ONE OF those songs was Daltrey's 'celebration' (as opposed to 'tribute' – "I hate *tributes*!") of the Who and Keith Moon in particular, the title track composed by John Parr.

"Alan said, OK, let's make this a 'celebration' and stick as many drummers on it as want to play. So we gave them eight bars each, just to get the different styles of drumming . . . and I think it works!"

Work it certainly does, the line-up being: Martin Chambers (the Pretenders), Roger Taylor (Queen), Cozy Powell (ELP), Steward Copeland (the Police), Zac Starkey, Carl Palmer (Asia) and Mark Brzezicki!

As to the rest of the material Daltrey still had some lingering doubts.

"Everybody's always tried to get me to do Heavy Metal, and to be really honest I like hearing HM bands do it but when *I* do it it bores me to tears! So Alan kept coming up with these songs like 'Don't Satisfy Me', with these terrible lyrics he'd written, and *Atlantic* (his American label) were always trying to get me to do HM – but I'm just not that kind of singer! So I said, Alright, Alan, I'll do 'Don't Satisfy Me', but I'll re-write the lyrics – and now it's a kind of pun on the whole scene."

Other 'name' composers offering their wares on this album are Bryan Adams:

"I had the good fortune to meet Bryan this Spring when I was just about to start the project and, as usual, was having doubts and thinking everything was awful. I went down to see him at the *Hammersmith Odeon* and he really *made* me want to get back onstage – I saw this great, energetic, positive guy who loves rock 'n' roll! And I just saw myself 20 years ago!

"So I said, Bryan, I want a song – like 'Baba O'Reilly' if you want – that's what I wanted as a 'celebration'. And he came back with 'I'm A Rebel' – I was absolutely knocked out by it, it's a fabulous song!

"And he also gave me 'Let Me Down Easy'. He said, I've got this other song and I can't do anything with it – and I know why now, 'cos I couldn't either, ha! But it's such a good song, a hit. So I did it anyway and made it a little ballsier than he did it but I don't think I've stopped it sounding like a Bryan Adams song. 'Rebel' doesn't sound like anybody's song, it's almost like a Who song.

"But Adams is a great guy, a real grafter, a real rock 'n' roller. He gave me a lot of inspiration for doing the album and it came just at the right time when I was having my doubts about whether I was doing the right thing. You see, I went in to this as though it was going to be my last record – if this one fails I don't want to make another one. I say that now and I really mean it, I don't know where else I can go from here, it's a strange feeling, weird . . ."

. . . And Russ Ballard:

"I phoned Russ up and said, Look, I'm doing my last album, I want one of your songs on it, and he came up with 'Breaking Down Paradise' – and what was so strange about it was that he came up with that lyric about *fire*, and fire appears all the way through the album . . ."

. . . And Pete Townshend:

". . . I was in a restaurant in Soho and in comes Townshend. He says, I've got a song for you! And I said, That's amazing, Pete, 'cos I'm one song short! God's truth!

"He says, I wrote it, it's about Ethiopia, I've written it for you – we'd been talking about doing some work together next year – I want you to have it. I've just done a rough demo but I'll get it sent to you. And the song's 'After The

KONTINUES OVER

DARK SIDE

FROM PREVIOUS PAGE

Fire' which ties in with the fire theme all the way through the album!"

And talking of Pete Townshend allows us to rake over some bones of contention.

Firstly, lyric-writing, of which Daltrey indulges a new-found enthusiasm for the subject:

"I think I've broken the barrier on lyric writing on this album, to actually sit down and come up with complete lyrics. I've lost the intimidation feeling I had with Pete around all the time – nothing to do with him, it's just that he is *so* good that psychologically you feel intimidated; you think 'What's the point?' when he can come out with something like 'After The Fire' just like that!

"I think I've broken that wall down now and hopefully with the next album I plan to write most of the lyrics. I don't feel frightened of it any more. I talked to Pete about it, because I used to get very embarrassed about it, and he said, well, maybe there's a side of you you don't want people to see – and that's probably true. I've lived a rough life, a hard life and taken an awful lot of knocks and you do become kind of armour-plated and you don't want people to see the little . . . *touches* – but I'm not frightened of them any more."

Do you think you were afraid of failure or ridicule?

"No, I've never been afraid of failure, but I used to feel *embarrassed* when I sang my lyrics . . . but I don't now, I've passed that psychological barrier."

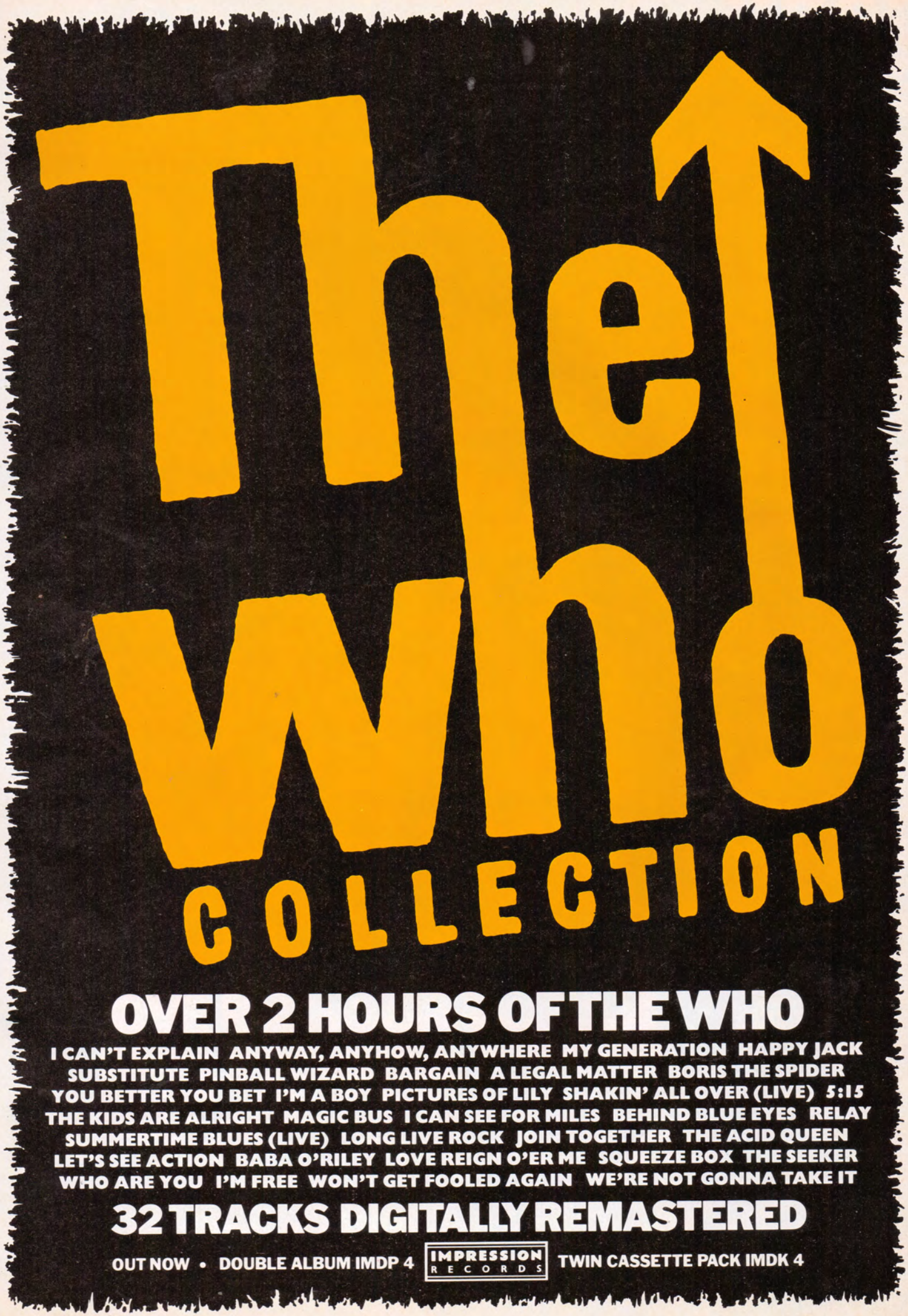
Secondly, the Who on Live Aid

"There's not many people out there doing kick-ass rock 'n' roll and that's one of the things I liked about the Who at Wembley – I know we were under-rehearsed and everything blew up and went wrong, but at least there was some *abandon* about it that seemed strangely lacking in some of the bands up there; it was all a bit *Las Vegas*, some of it! With the Who at least it was a bit dangerous for a while there!"

LIKE GETTING back together again at such short notice scare you?

"No, what frightened me was I

KONTINUES PAGE 16


The Who
COLLECTION
OVER 2 HOURS OF THE WHO
I CAN'T EXPLAIN ANYWAY, ANYHOW, ANYWHERE MY GENERATION HAPPY JACK
SUBSTITUTE PINBALL WIZARD BARGAIN A LEGAL MATTER BORIS THE SPIDER
YOU BETTER YOU BET I'M A BOY PICTURES OF LILY SHAKIN' ALL OVER (LIVE) 5:15
THE KIDS ARE ALRIGHT MAGIC BUS I CAN SEE FOR MILES BEHIND BLUE EYES RELAY
SUMMERTIME BLUES (LIVE) LONG LIVE ROCK JOIN TOGETHER THE ACID QUEEN
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DARK SIDE

FROM PAGE 14

didn't want to go through all that pain again, it took me three years to get over it, losing the band I'd been with for 20 years. And people might have read the articles written in one *comic* called *The Sun* saying we were rowing backstage! We weren't, and we didn't give Bob Geldof a hard time at all – once the Who say they're going to do something they do it!

"We weren't fighting backstage, it was tongue-in-cheek *Whoisms*! Like, Get closer together! – What, and pretend we're friends?! How can anyone take that as a serious remark?! It was just pathetic that *The Sun* did that to us, it was really uncalled for."

There's been a lot of talk about a Zeppelin reformation after Live Aid, were you worried that that would happen to the Who?

"No, because rumours never worry me, not that kind of rumour. The Who are never, ever going to reform . . . although you should never say 'never'. But then I never wanted to give it up, Pete wanted to give it up, and rightly so for him; but for me, I didn't want to do it so the last three years have been very painful. I always knew what I'd lost and perhaps going onstage was a bigger part of it for me than for Pete."

OK, F**K the music, let's talk about something REALLY serious! Let's talk about marlin fishing!

Marlin are huge, 10-foot long brutish f**kers that weigh in at around 300lbs of sheer, tensile muscle! A marlin with a hook in its throat can rip your arm-bones right out of their sockets, then leap right into the boat and snap your spine like a toothpick. The marlin is a very mean fish . . .

Some while back Roger Daltrey was invited to make a video in the Bahamas (nice work if you can get it!) about marlin fishing:

"It's incredibly boring and I feel incredibly sorry for the fish. I don't do it any more. I was asked to do that programme (which, I think, was broadcast on the BBC) and it just gutted me to see it; I saw such a wanton killing of such beautiful fish that didn't need to be killed – they could have been tagged and released. It was just stupid, I hated it.

"They just stuck me on this boat filled with these lovely people, all southern rednecks, and we were staying on this island that you could run round in about five minutes, in one hotel with about 200 sailors for a week . . . not a woman in sight! And then the film crew put me on this boat and said, Right, get the fish on the hook and we'll film it! I said fishing ain't like that, we could be here for a week! So it was total chaos, I just didn't know what to make of it! The fishing part of it is wonderful but all that killing just for the sport . . . that's not sport!"

And talking of culling as a sport, what about Margaret Thatcher:

"I think she's alright actually, she's got a lotta bottle . . . it's her party that stinks! If anyone's going to be driving the plane when I'm around I'd rather she was piloting it, wouldn't you?"

I confess to admiring the woman.

"That's what I mean, whether you like her politics or not, as a leader – I mean what a s**tty job! I don't know what it's like to run a factory let alone a country! But as leaders come she must be one of the best in the world, I think . . . as a *leader*, I'm not saying her politics are right, but as a leader you can't knock her, you really can't . . . I mean, Neil Kinnock could crawl under a snake's belly with a top hat on! All this getting teenagers to like the Labour Party through rock 'n' roll, that's wrong! People like Paul Weller I think are wrong, very wrong, misguided, very narrow-minded. It's middle-class people telling working-class people what they should do, that's what it's really all about. Most of these trendy lefties are more middle-class and upper-class than most Tories, to be honest with you, that's what I've found.

"I find the bitterness and the envy abhorrent, and that's another thing I admire in Maggie because she does what she says she's going to do! How can I admire someone who says he's going to do one thing and then does another? Look at Kinnock in the miners' strike! God Almighty, he must have had a toe-nail balancing on a razor's edge, that's what he was like! How can you appreciate people like that?

"Does this all sound strange to you? You see, you've got to understand, I'm definitely not a Tory, I'm just talking about the people as individuals. All Kinnock cares about is gaining the vote; Thatcher doesn't care about that, she does what she thinks is right, and you can't knock that! I'm not saying everything she does is right, but that's her attitude, which *is* right.

"But I hate the party politics in this country, hate it. I'd bang 'em all up against the wall still . . . but I wouldn't bang her up against it."

I still miss 'The Magic Roundabout' – now *there* was great social commentary!

"Yeah, that's true!" enthuses Daltrey, "you're right, especially from Dylan and Brian! Dead right, ha!"

Music, politics, marlin fishing AND 'The Magic Roundabout'! What more do you want from a f**king *Kerrang!* feature? BLOOD??!! Go and buy the album, it's great.

*(PS: More from Roger Daltrey when – and if – he gets his Kray twins movie off the ground. Now THIS should be a complete mother-f**ker!)*

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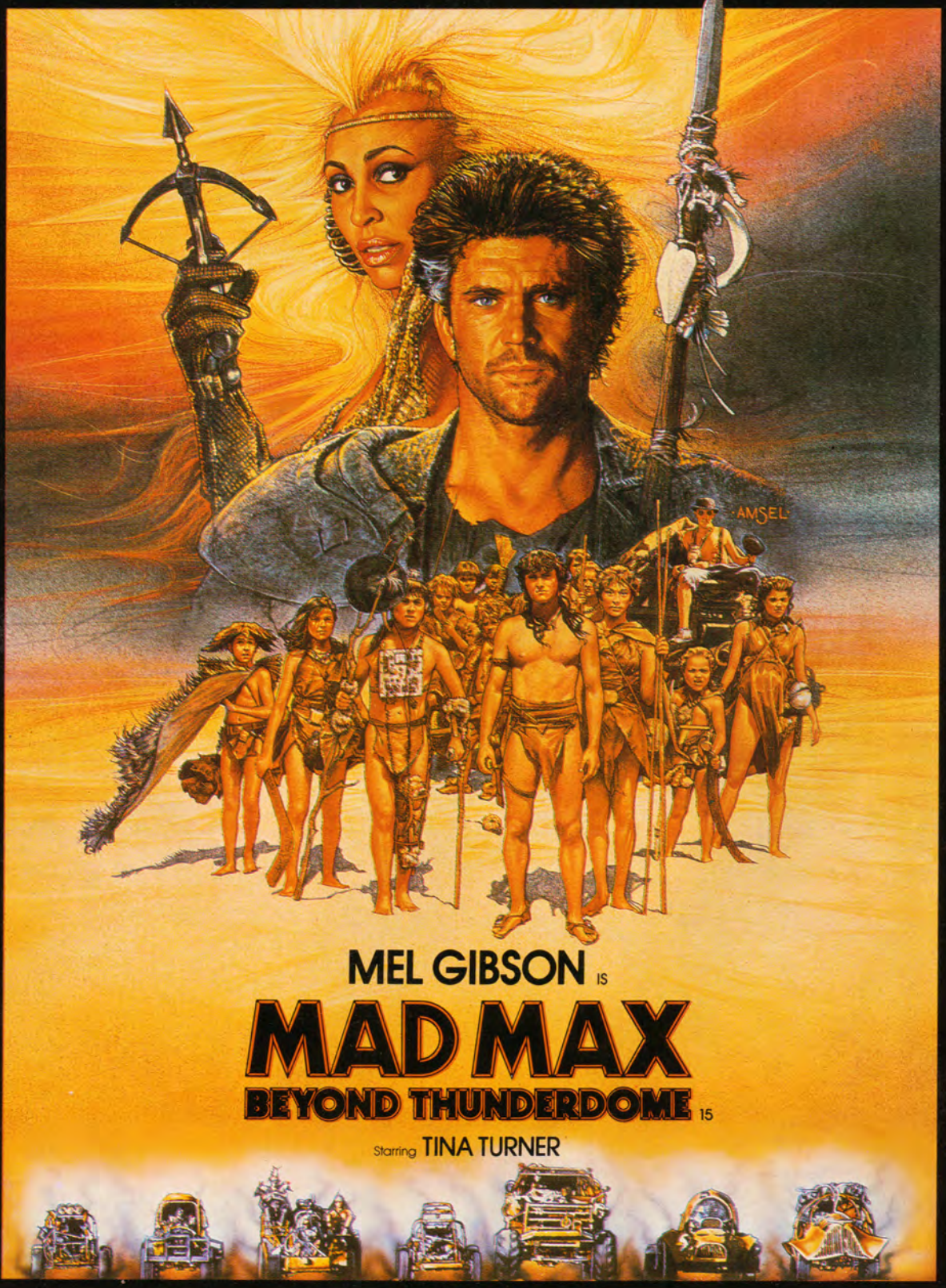

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STAINED GLASS

RUSH
'Power Windows'
(Vertigo VERH 31)
KKKK

I HAVE agonised long and hard over this latest opus from Rush and I still can't honestly say I'm much the wiser as to what is going on here overall. Mr Barton seems to have put an astute finger on the problem when he suggested that this album harks back to their 'Hemispheres' period, my least favourite Rush venture and the time when I largely lost interest in the band (see '*Afterimages*' issue 67). But the curious turn of events here is that 'Power Windows' is still one of Rush's most compelling works to date.

ALEX LIFESON: over powering windows?

Where 'Power Windows' scores decisively over 'Hemispheres' is in the strength and directness (after a fashion) of Neil Peart's lyrics. The last couple of Rush albums have seen Peart producing some of his finest lyrics ever, their economy and precision have been quite excellent. Here he allows himself a little more reign and, personally, I'm not convinced that's an altogether smart move. But he seems to be in the process of breaking out into wholly new ground.

This is Peart's most politically biased work and *biased* not, as you might reasonably expect, in favour of the Rambo-style of extremism with which he's been associated in the past. Happily, Peart appears to have undergone some kind of Centrist shift in his views and there are some sharply observed 'protest songs' contained herein. That said, there are still some things packed into these songs that, given the limited time I've had to live with them, I've been unable to decode. Having been a Rush fan of many years standing, I've always thought I was pretty much in tune with what they're all about, but this album aims a little over my head and I wonder if Rush haven't somehow lost sight of who they're supposed to be writing for – aside from themselves that is.

This is a complex, top-heavy work that gets caught up in its own enthusiasm. You cannot fault Rush for their musicianship, which is uniformly superb; notice especially Peart's drumming on 'Mystic Rhythms', Alex Lifeson's heavy guitar approach to 'Territories' and Geddy Lee's quite excellent bubbling bass lines on 'Grand Designs' and 'Middletown Dreams'. But they get carried away, it seems, and co-producer Peter Collins (Nick Kershaw, Gary Moore, etc) has done nothing to pull them back into line. There's a great beauty in simplicity, particularly when, as here, Peart is attempting to make some very valid social and political points. Listen to a song like U2's 'Sunday, Bloody Sunday' and its message is *enhanced* not diminished by the simplicity of the arrangement and delivery.

Still, compelling, as I said, this most certainly *is*. Peart coins some of his most powerful lines on this album: '*So much poison in power/The principles get left out*', cries Geddy on 'Grand Designs'; '*We break the surface tension/With our wild genetic* (at least, I *think* he says 'genetic') *dreams*'. And over on the other side Peart has Lee decrying that we '*Don't feed the people/But we feed the machines*' ('Territories'). Peart has the bit between his teeth and although he rambles elsewhere, when he does find his mark he strikes home with considerable venom.

Which brings us to the album's killer (quite literally) track and Rush's most cogent slice of invective yet released, 'Manhattan Project'. This album would be worth buying for this track alone. The 'Manhattan Project' refers to America's pooling of Europe's finest scientific minds, '*the brightest boys*', to create the world's first atomic bomb, '*to play with the biggest toys*'. The result, as Peart wryly observes, was '*more than they bargained for*'. Hiroshima and Nagasaki were laid to waste and the world '*would be changed for evermore*'. Here the OTT arranging, with string support and vocal effects, it not out of place. This is gripping stuff and should on no account be missed.

This is a fine album performed to Rush's customary exacting standards. My criticism is only that it's *too* involved, *too* overpowering for most of us to come to grips with.

DAVE DICKSON

MORE REVIEWZ PAGE 20

THE CULT
'Love'
(Beggars Banquet BEGA 65)
KKKK½

WHAT??!! NO FIVE K's for the Cult??!!

Well, no, and the reason is quite simple; there's actually a track on this, their second, LP that I don't like. The guilty party is the title track which, even so, still contains some fine guitar work courtesy of the extraordinarily gifted Billy Duffy. Anyone who plays a *Gretsch* is alright in my book, and with a production (who is this man Steve Brown and why does he keep churning out these brilliant examples of high-art knob-twiddling?) that supplies a bountiful expanse of serious guitar muscle-flexing, who am I to complain? 'Love' (the track) starts off with some *très, très* Steve Stevens-style riffing but the rest of it I find a little aimless. Still, you can't have everything, and the rest of the album comes damn near to delivering it!

I had drinks the other night with Cult frontman Ian Astbury and we nattered about what staggeringly brilliant live acts the Rolling Stones and Led Zeppelin were. Listen, anyone who's a Stones *and* a Zeppelin fan is even more alright in my book than someone who plays a *Gretsch!* Given that the Sisters Of Mercy are about the closest thing we're ever going to get to a new Rolling Stones then the Cult, with this album, can quite reasonably lay claim to being the new Led Zeppelin!

There's some guitar playing on this album that makes more than a nod and a wink in the direction of Jimi Hendrix but actually wholeheartedly embraces the Jimmy Page school of guitar-mayhem. Goddamn if the guy isn't using a wah-wah pedal on 'Love' – actually, I could be persuaded to get into this track given enough time – and who the f**k was the last person you saw using a wah-wah?!

The album kicks off with 'Nirvana' – the ultimate "merging with the universal life" in the Buddhist doctrine for all those of you not well-versed in the like – with Astbury going hammer 'n' tongs. 'Big Neon Glitter', meanwhile, has *got* to be a single, boasting a great catchy hookline that'll have 'em dancing in the aisles.

Skipping over 'Love' we come to the first slow number, 'Brother Wolf Sister Moon' – again, marvellous, spacious guitar sound and with a lyric that, like 'Horse Nation' on the last album, may owe more than a passing debt to the Cheyenne Indians (or some other now decimated tribe), but since it took me a year to suss that one out and I've no lyric sheet, this will have to remain in the realms of speculation.

Side One winds up with the completely brilliant new single, 'Rain', and if you don't possess a copy yet – WHERE HAVE YOU BEEN??!!

Over on *Side Two* Billy Duffy goes completely OTT with the phased guitar noises and this is like 'Dazed And Confused' revisited. Stunning, stunning – pass me the *mogadon*, I think I feel one of my serious guitar-hero poses coming on. Goddamn, but this man is a genius. The track is called 'The Phoenix' and we're in the business of resurrection here, for sure!

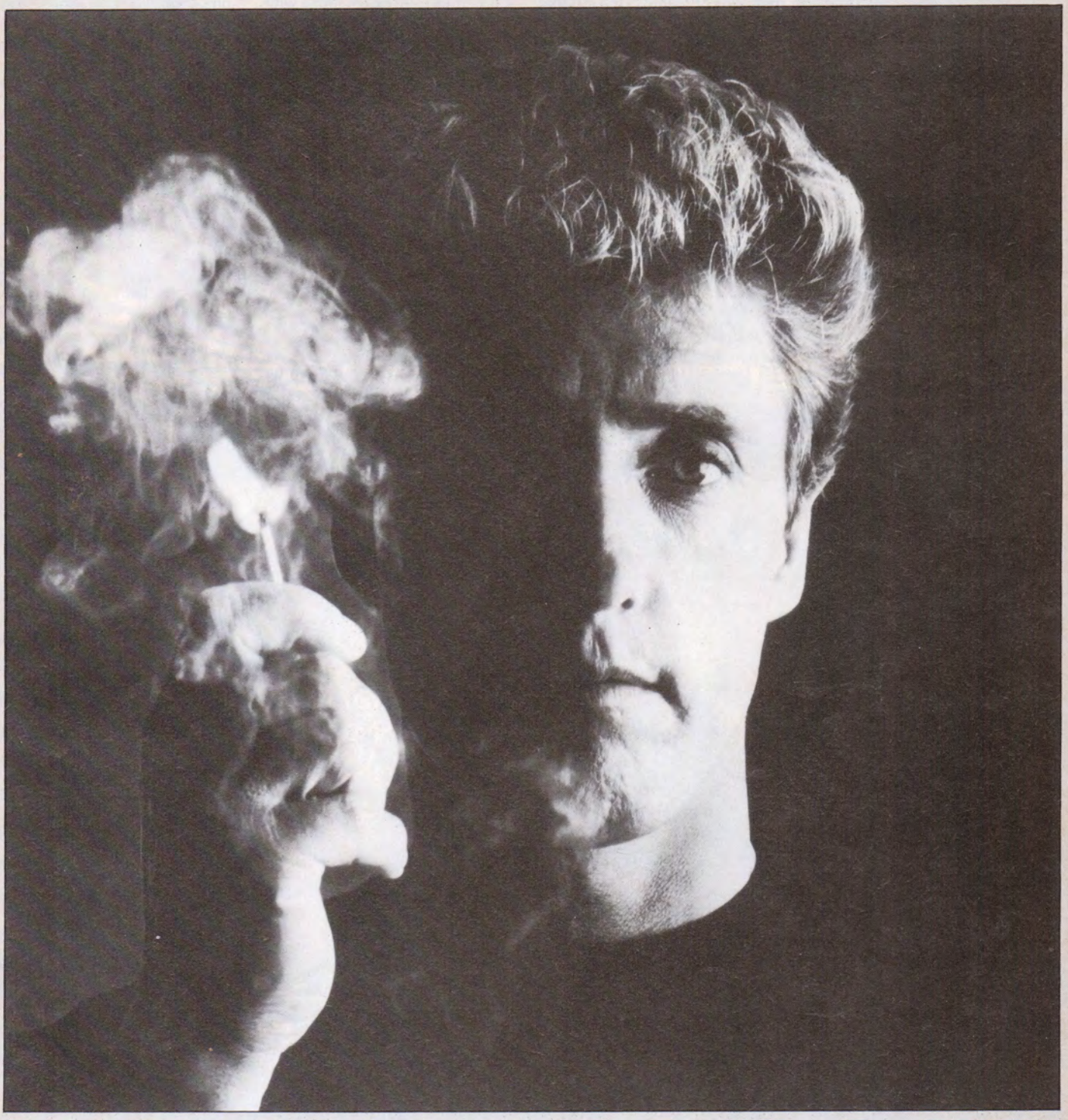
Through 'Hollow Man' and onto 'Revolution' which, again, is heavily Sixties influenced complete with harmony vocals (on a Cult album? Strange but true, these people are moving forward in leaps and bounds!) And the disgustingly brilliant 'She Sells Sanctuary' with Duffy once again starring with his use of an old *Vox Teardrop* guitar which sounds just like a sitar – need I say it again? Who the f**k was the last person you remember using a sitar?? (*Actually, W.A.S.P. manage to work one in on their new album, reviewed next ish – one up Ed*) Aaaargh! The track is an absolute classic, and the video's great too.

The album rounds off with 'Black Angel' – very Jacques Brel for the *cognoscenti* amongst you, otherwise very 'Bad Medicine Waltz'.

Listen, this is an only very slightly flawed classic. Buy it! The Cult may be stealing prolifically from the Sixties (not to mention the 1850's!) but they represent a very powerful force in Eighties rock. Next stop Wembley Arena. These boys are going to be massive. You have been warned.

DAVE DICKSON

UNDER A RAGING MOON
■ ROGER DALTREY



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DIX 17

FROM PAGE 18

REFUGEE
'Affairs In Babylon'
(Chrysalis CHR1493)
KKK½

SO HAS anyone amongst you ever heard of Michael Fury? The Canadian rockers with the Max Webster-like mythical monicker put out a pretty average album on *Passport* last year, sounding like a pale imitation of something rather interesting, but now they're back as Refugee with four remixed tracks from that album plus six new recordings.

Band leader and sole writer is Myles Hunter, and his direction leads him through classy HR and AOR territory with varying degrees of success. Along with guitarist Rob Kennedy and keyboards player Howard Helm (formerly of Zon), he creates a variety of powerful textures over the propulsive rhythms of bassist Martyn Jones and drummer – at least on the new recordings – Brian Doerner (who you may recall from the early days of Helix), ranging from the impassioned to the fascinating, and it's just a shame that Hunter's own production lags behind the potential of the tracks. The newer recordings sound rather better than the survivors from the first attempt, and on a couple of them everything comes together to hit the heights – the yearning power-packed passion of 'Listen To Your Heart' and the dark shades of the Planet P-like 'Body To Body'.

Elsewhere, however, the sum of the parts rather exceeds the eventual whole, with great moments failing to turn into classic tracks. The old 'Thunder Of Another Night' has its moments of magic in the strident peaks which dominate it, and the Durannie-like textures of 'Dream On Anastasia' tug at the sleeve with nagging effect, but when a great song like 'These Are The Good Times' is stifled under something stodgy you know that all is not as it should be.

PAUL SUTER

STRATUS
'Throwing Shapes'
(Steel Trax STEEL 31001)
KKK

IT'S OVER a year since the Stratus chappies headed out to Krautland to lay down their debut LP. . .and to be honest it shows! Clive Burr and Krew would've just avoided the AOR slump had 'TS' been off the masters and into the stores sharpish, but 12 months on the band's sounds are just that little bit too dated to make this album vital vinyl! It all leads to the problematical poser of whether or not Stratus have the suss 'n' sassy style to get that one step ahead of the pack again and mould their own brand of AOR to a more modern model.

Bernie Shaw's vocals are certainly the strongest we've heard from him. I've always harboured reservations about a man once proclaimed to have gone on stage 'looking like a Christmas tree' and at times with Grand Prix his voice was painfully thin and weedy, rendering all that he touched poxy and poncy. Here, however, the cutesy Canuck shows that he's now got more balls than banana in the spandex, and on 'Enough Is Enough' and 'Romancer' in particular his raunchy end is indeed impressive!

Yet overall it's the raunch that 'Throwing Shapes' is lacking. A good set of songs ('Back Street Lovers' is especially neat) devoid of the killer punch to the paunch! Whether it's Norman Goodman's production or whether it's the less than aggressive attack of the players I don't know, but only Clive Burr's drum kit emerges with any true grit! Tino Troy can burn up and down his axe a mite but it's all a little lame, while the departed Alan Nelson always opts for the soft keyboard option when a touch of inventiveness might have added much-missed sparkle.

HOWARD JOHNSON

NEIL YOUNG
'Old Ways'
(Geffen GEF 26377)
½K

SO I'M sitting here pondering just what the hell there is to say about 'Old Ways' and I'm rapidly reaching the conclusion that it's one great big void, a very large *nothing!*

Correct me if I'm wrong, but wasn't Neil Young the Woodstocky hippy who everybody loved? Hey hey, my my, rock 'n' roll will never die, all that jive? Well let me tell you something; in Neil's fingers, rock 'n' roll is dead and gone, pushin' up those daisies bubba!

'Old Ways' comprises ten songs that are all country music. Not a chord struck in earnest anywhere. I listened to it all the way through, and not having been born with a blade of grass between my teeth that was quite some feat, believe me! I don't like Country at the best of times, but this is *bad* Country.

HOWARD JOHNSON

MORE REVIEWZ PAGE 22

Risible Farce?

YNGWIE J. MALMSTEEN'S RISING FORCE
'Marching Out'
(Polydor POLD 5183) KKK

RED INDIANS would never let you take their photographs; something about it taking away the soul. Yngwie Malmsteen – sorry, Yngwie *J.* Malmsteen (J for Jimi? J. For Johann Sebastian?? J. for *JESUS???) has been widely acknowledged by everybody but himself as something of a musical photograph.*

The subject: Ritchie Blackmore, mostly – Yngwie's old employer Graham Bonnet called him a Blackmore copy, hell even Blackmore pretty much called him a Blackmore copy!

And though the Man In Black's no Red Indian, something sure has happened to the *soul* on this album. This doesn't move me at all. It's got all the right notes, most of the right noises, but it doesn't move me. I guess they shouldn't have given it to me to review on the same day as those Jimi Hendrix albums. . .

Everyone can't be gods, I guess, and maybe I'm just being tough on poor old brooding boy-in-black Yngwie (or *Whingeing* – copyright Doc Doom) Malmsteen because of all the 'Yngwie Is God' praise he had lavished on him back in his ol' LA days.

Admittedly I was among the lavishers, to a certain degree. First I heard him was in Steeler, the band Ron Keel had before Gene Simmons performed miracles on him, where Yngwie and his guitar stood out like a ruby in a cowpat.

Somewhere between Uli Roth, Randy Rhoads and Blackmore, I declared in my declarative way back then, and as Yngwie started moving up in the world – the job in Alcatrazz, the solo deal – I started moving back into his history: a determined youth, seems he'd been heading in this direction all along – came to the States for recognition when his native Sweden turned their noses up at his-described 'progressive' Rising Force. Not so much a band, he told me, as a showcase for Yngwie, solo guitar star.

YNGWIE: out of order!

And that's what 'Marching Out' is: like his debut solo album 'Rising Force', it's a showcase for Yngwie, guitar star. The rest don't get much of a look-in (except keyboardist Jens Johansson, whose fine playing stands out here and there) especially vocalist Jeff Scott Soto – who's already been replaced (by ex-Nugent singer Mark Boals) and whose adequate scream sounds like he's being paid by the hour. And it doesn't help that (apart from 'Anguish And Fear' and 'On The Run Again') there aren't any decent songs for him to sing; 'I Am A Viking' is positively hilarious!

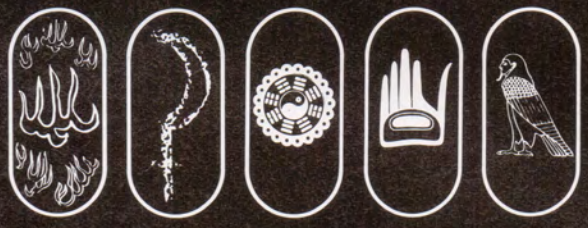
The three stars, then, are for Yngwie's guitar playing, which if not high on passion gets very good marks for technique, certainly. He wears his influences like a dayglo big-lettered T-shirt; they're blanked on the inner-sleeve in the following order: J.S. Bach, Paganini, Vivaldi, Beethoven, Hendrix, Blackmore, H.P. Lovecraft, Stephen King, and so on.

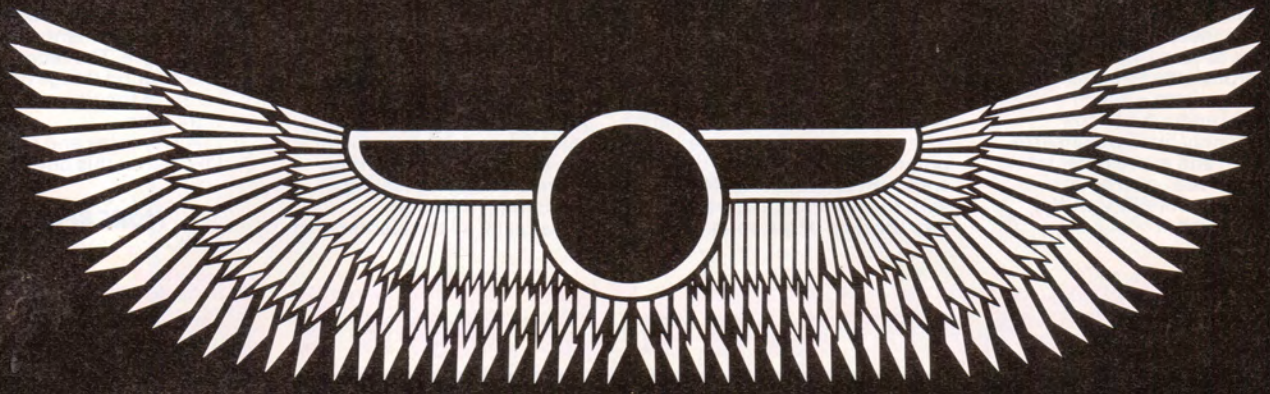
The ones that serve him best are the horror-masters and the classical composers – Yngwie's best creating moods and atmospheres, like the desolate graveyard feel of 'Prelude', the diddly-diddly, noble classical feel of 'Disciples Of Hell' and the soothing elaboration on *Greensleeves* of 'Overture 1383.'

As a classical musician, he would be a man worth courting. As a rock musician, so far at least he lacks glory, magnificence and fun.

SYLVIE SIMMONS

THE CULT





LOVE

NEW ALBUM AND CASSETTE
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SHE SELLS SANCTUARY
RAIN

Beggars Banquet

FROM PAGE 20

LOVERBOY
'Lovin' Every Minute Of It'
(CBS 26573)
KKK½

LOVERBOY'S BIGGEST problem is an album called 'Get Lucky' – their second – one of the great Desert Island Discs of all time (I know I couldn't last long without it), and sadly a giant albatross circling ominously over everything the band does. The ensuing 'Keep It Up' LP sadly failed to live up to its title, and after a lengthy period of preparation instigated by that failure the group are now attempting to get back on the rails.

The preparation has involved a lot of work with outside writers and covers, with one poor album apparently overriding the fact that they wrote the first two records almost completely internally and only faltered once (with Paul Dean's 'Emotional'). This time there's an Adams/Vallance tune in the shape of 'Dangerous', the title track's a Mutt Lange item – which strangely enough sounds astonishingly like Streetheart's 'People' – and every other track finds assorted Loverboys co-writing with Bill Wray and/or Davitt Sigerson.

The songs are fine, but it's the approach that leaves a sad feeling of nostalgia for the balls and bite of yore. Guitarist Paul Dean used to lead from the front, a brutal fretboard mayhem merchant who could turn a good song into a colossus (remember 'Gangs In The Street'?) with his gruff, leonine playing setting off Doug Johnson's sparkling keyboards to perfection. He's not lost his touch, but the way Loverboy's tracks are put together now the emphasis is more on slotting him into and behind Mike Reno's (ever-superb) vocals or else making him shut up and play diddly bits whilst everybody tries to throw another super-commercial hook into the melting pot. It used to be passion that marked out Loverboy, now it's calculation.

With that all said, however, 'Lovin' Every Minute Of It' *is* a good record, clean and fresh sounding with a deft Tom Allom/Paul Dean co-production, and the songs still incorporate all the traditional Loverboy elements even if they have been shuffled around somewhat. Ironically, the shuffling has actually left one of the album's two ballads, 'Destination Heartbreak', as the standout track. It's passionate and committed, with Mike Reno in top form and the band creating a haunting mood of gentle poignancy that's new to them – well, new in successful form – with the hook slotting perfectly into the flow of the song.

MIKE RENO: but surely this one's Loverboy's fourth album?

Generally, it's the hooks that prove the problem though; every time the band work up a head of steam they seem to break away and turn up the radio hook – except in 'Too Much Too Soon' which strangely reverses the pattern, but still has the same effect. Frustration. 'Lead A Double Life' is interestingly different at least, sort of Sparks meet Devo and go Metal with processed vocals, biting guitar and brightly contemporary keyboards creating a buzzing taste of urgency, but still for all the quality of the recording there's a nagging feeling of something missing.

As I said, all the elements of traditional Loverboy are present and correct on 'Lovin' Every Minute Of It', but the assembly line seems to have jumped its runners. If 'Keep It Up' had been Loverboy's first album then this would have amounted to a laudable step forward, but this is album number four in reality, and Loverboy have neither recovered their lost momentum nor found a new niche. The record reveals lots of good things going on, but rarely in the right place or at the right time.

All foreplay and no f**k in fact. I'll pass on this one thank you.

PAUL SUTER

MORE REVIEWZ PAGE 24

Heaven's On Fire

STRYPER
'Soldiers Under Command'
(Enigma 72077 – 1 import)
KKK½

I GOTTA interview these guys! I gotta find out what makes them tick! I gotta know if the Stryper ethic is for real! I gotta check this freaky thing out!

I'd best explain. Stryper are a four-piece band hailing from Cypress, California, who released a pretty strong debut album last year, which I also reviewed right here in these pages. Nothing too exceptional about that, until I tell you that Stryper are Christians to a man! Yup, Christians! Not in the Kerry Livgren softly, softly manner, but in full-throttle, Bible-down-the-throat, every-lyric-praising-the-Good-Lord style! Wild, huh?

Yet all I can find myself asking is whether it's for real, cynic that I am! Would it be unreasonable to suggest that maybe Stryer are aiming to pick up press and sales by deliberately fostering this 'good guys of rock' image? Robin Hood figures in a war against the overwhelming odds of Black Metal? An Eighties re-match of Angel versus Kiss? But isn't it a mite odd that the four Christians are seen on the cover of 'Soldiers Under Command' armed to the teeth with all kinds of weaponry and casually nestling near a coupla nuclear missiles?! Are these the kinda troops that God's after? Somehow, I doubt it! Isn't the white vinyl purity ploy just a little too vomit-inducing to portray any sincerity?!

I guess no-one at Kerrang! *will know for certain until I chase their God-fearing tails up, but if we just check the band out and put pedal to the Metal then we'll find a pretty neat candy floss troop delivering the holy goods!*

STRYPER: Bible belters!

Led by the heavily air-brushed Michael Sweet on 'Good Book' vocals and guitar, Stryper have it in 'em to stir up quite a number of hot Metal emotions. Imagine Dennis De Young fronting a good-time Priest (no pun intended!) and you'll be getting the message. And talking of messages, as I said, there's no holding back on the Bible bashing. Each and every one of the album's ten toons gets The Word across in a way which renders Billy Graham positively restrained in his approach!

Now I reckon it all gets pretty boring. Imagine an album with ten love songs, ten war songs, ten music songs! It'd be more dull than an NME *feature, and just because they happen to be religious ditties here, it makes no odds to me!*

Musically, though, it's a different bag o'beans. Oz Fox has a neat line in lead rabble-rousin' and some of his bursts are reasonably innovative in the Metal environment. Link the playing with an aptitude for scoring a memorable melody and you're backing something approaching a winner!

The breadth of the band's writing is pretty all-embracing and impressive. They can switch from the up 'n' at 'em party style of 'Makes Me Wanna Sing' to the soaring balladic heights of 'First Love' and on to the grinding chest-thumping of the title track without letting 'identity' slip through their snow-white fingers! Can't knock it guv! And with Michael Wagener blasting out a guaranteed nuclear production on what is presumably a fairly low-budget affair (witness the attack of 'The Rock That Makes Me Roll'), you'll be half considering conversion to the cause!

If your taste for tack is slightly stronger than mine and you like your Metal polished but heavy, then Stryper are gonna kick your ass (oops, sorry guys!).

HOWARD JOHNSON

from: TERRAPLANE
to: KERRANG! readers
October 1985 ...

message starts ...

TERRAPLANE ...
'TALKING TO MYSELF' ...

a classic rock ballad

TERRAPLANE know what love is ...
on 'TALKING TO MYSELF'

the new single on
7" + extended 3 track 12"
A6584 TX6584

'TALKING TO MYSELF'

... message ends

Epic

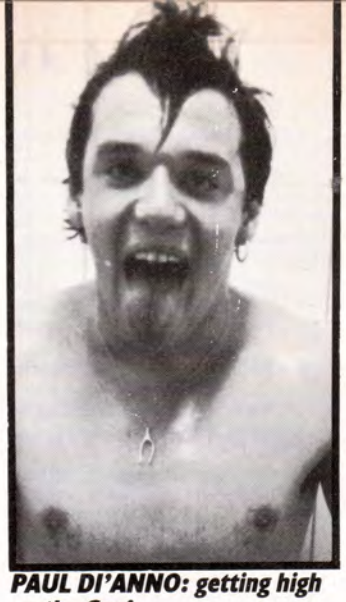
FROM PAGE 22

GOGMAGOG
'I Will Be There'
(Food For Thought YUMT 109)
KKK3/4

THE DEEP sociological significance (sic) of Gogmagog will all be revealed in a soon-come Stratus feature, but until such time as the project can be developed to its full potential (likely? I doubt it!) I suggest we stick with the aural attractions of this here three-track EP and groove to the musical moves!

Mighty media man Jonathan King put Gogmagog together, harnessing the talents of various musos who've been out of the glaring *Kerrang!* spotlight for various reasons. He's got Paul Di'Anno vocalising, former Maiden buddy Clive Burr beating the skins, Neil Murray finding a spare moment in his heavy ligging schedule to play bass and Pete Willis (forgotten Lep) and Janick Gers (forgotten Gillan) sharing axe duties. King himself handles the production side and it all sounds positively horrendous, back-slapping stuff . . .

Except that it isn't! In fact, the three numbers here are all surprisingly good. First off the starting blocks is the title track, an obligatory Russ Ballard toon nicked from his 'Into The Fire' album: typical Ballard pop/rock with those unmistakable guitar melodies that he writes as well as anyone, and a lively, uptempo



PAUL DI'ANNO: getting high on the Gog!

party piece.

Then we have the sensitively titled 'Living In A F**king Timewarp', attributed to Mr. King himself. Tut, tut, what will his mummy say? But again, it's a surprisingly catchy pop/rock ditty. There's more to the man than 'Everyone's Gone To The Moon' and basking in the reflected glory of major pop stars! Yet another string to the King bow that certainly proves his dedication to the Metal cause!

Finally, 'It's Illegal, It's Immoral, It's Unhealthy, But It's Fun' rolls off the turntable with a great deal more ease than it does off the tongue. No great variation on the theme, but again good solid rock that I can give a pretty unreserved thumbs up to!

What the point of this EP is/was, I don't know, but it's all good-time boogie woogie rock 'n' roll.

Now all the boys have to do is spell Janick Gers' name correctly on the sleeve and they'll be laughing! HOWARD JOHNSON

ADAM ANT
'Vive Le Rock'
(CBS 26583)
KKKKK

VIVE LE ROCK, vive le rock 'n' roll in its purest form. Vive the return of Adam Ant to the realms of *real* rock after a prolonged absence in the land of fairies(!) and tales, in the clutches of teen idolatry. *That* wasn't Adam. Nah guys, Adam was always a little too heavily into his rockin' shoes to ever fit snugly into cabaret hour and *'Razzamatazz'*!

So all credit to the man; he's returned to his roots, dusted down the trusty leather, got a noo band together (retaining best mate guitarist Ronnie Barker...er Marco!) and got ready to rock again!

And, cor blimey guvnor, rocked he has! Probably the finest mayhem of his illustrious career. We're talking *real* rock folks! Big guitars, loud drums, throbbing bass, passionate vocals, the whole shebang! You saw the Ant rockin' at *'Live Aid'*, now witness vinyl proof that the man is back in the saddle!

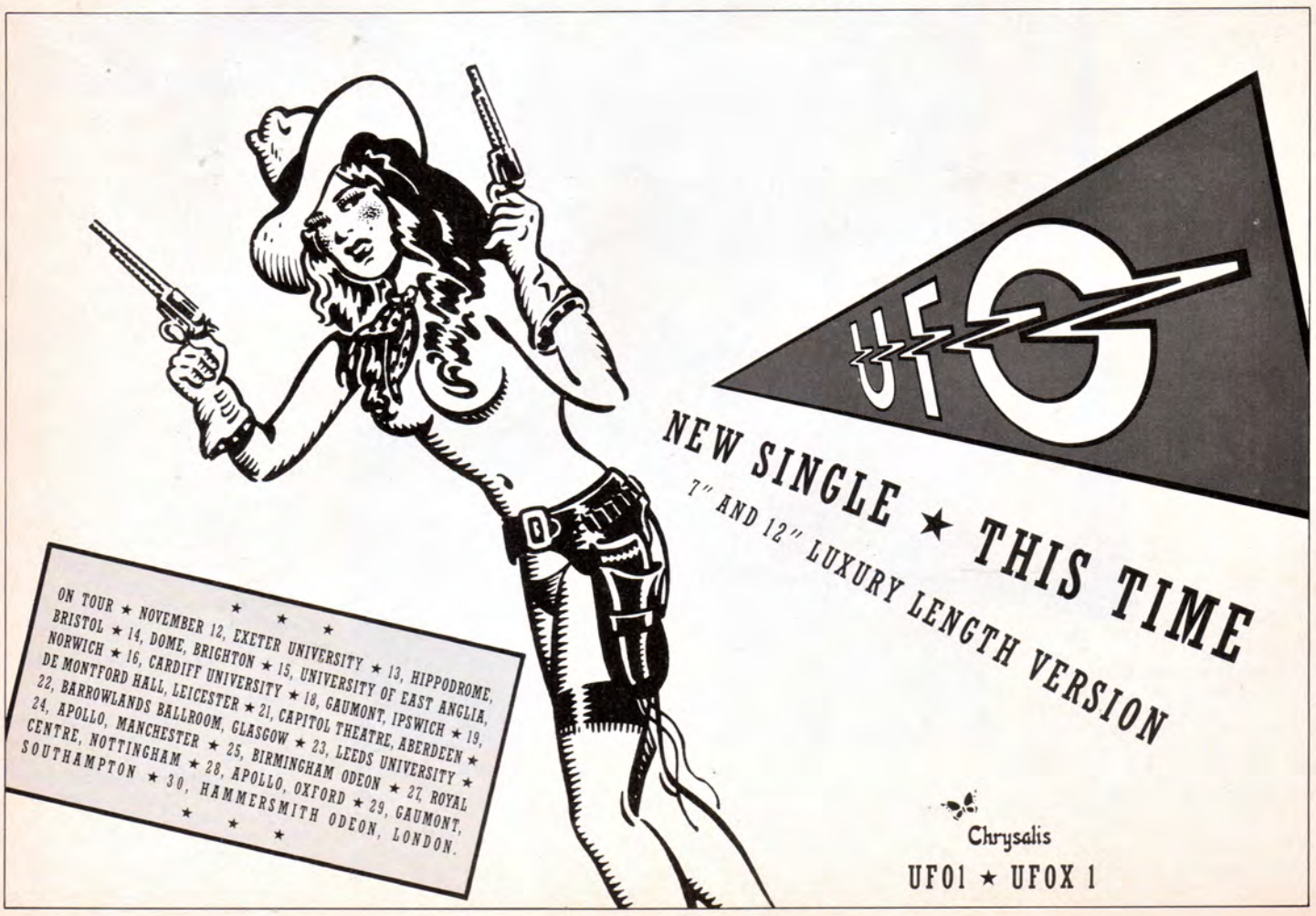
'Bang bang you're dead/Did not did too/Stop diddy bopping buddy/Bouncing Betty on you'. Er . . . well . . . yeah, I guess you know what you're talking about Adam me ol' China, but I'll just get down and rock to the title toon if ye don't mind! And a hell of an opener it is too, snapping into the groove, poppy as f**k, and yet still with that rock 'n' roll edge! Scrumptious, not bumptious!

'Miss Thing' takes the bull by the horns and nicks some of God Andy McCoy's licks to keep the *melange* on the boil, while 'Rip Down' is the classic in my little black book! Absolutely submerged in the most blatant Bolan rip-offs it's been my very great pleasure to encounter, Adam's got roots on offer in the nicest possible way! If it ain't a hit, we're all fulla s**t brudder!

'Well whoopsin a whoopsin (dress it up)/Jan jan jammerin' (dress it up, dress it up)/Yabba yabba ding ding (dress it up)/Delta hey max nine'. If you're trying to tell me that 'Apollo 9' is a real grower, Adam, then I'm behind you all the way! Or do you want me to talk about 'Mohair Lockeroom Pin-Up Boys'? Ya do? OK, it's a beaut in the ol' Ant style with super-dooper backing vox blasts from bassist Chris De Niro. It also contains the rather spiffing line: *'You got me dizzy with that bullwhip'*. Fabbo, and probably on Cecil Parkinson's play-list!

Well, that's just a taster of Adam's noo lease of life! We are talking *big* resurgence ladeez 'n' gennelmen, not for the faint of heart or the po-faced, but for those with rock 'n' roll hearts pumping red-hot blood! You, the chosen few, will not be disappointed!

HOWARD JOHNSON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★ ★ ★
Chrysalis
UFO1 ★ UFOX 1

Bad Nudes

ORAL
'Sex'
(Conquest Records)
1/4K

"TAKING MY clothes off just seemed such an easy way to make money. But after a while I realised there are plenty of ways to earn a living without having your picture splattered all over nudie magazines.

"So I decided to do other things..."

Like slap on a bit of fishnet and leather and make the musical (*musical?!*) equivalent of one of those tacky top-shelf skinrags where the flesh is smudged with bruises and the sweaty thumbprints of pimpled adolescents whose minds are tiny rooms that whiff of dirty Y-fronts and self-abuse.

Only if I was a pimpled adolescent, I wouldn't waste a fantasy on what look (all but one) like extras from *Coronation Street.*

But that's not what I've come to say.

This is. Oral's 'Sex' (what wit! We're dealing with some very heavy-duty IQs here!) reduces women in rock to just so much packaged luncheonmeat.

It's tough enough trying to get accepted as a female in the rock world at the best of times, and crap like this – so bad that all an interviewer can ask, it appears, is about their underwear – doesn't help.

As Janice so succinctly put it, as the menfolk up at *Kerrang!* HQ clenched fists, bent arms and cleared throats, the whole thing is embarrassing from a female musician's point of view.

Do we really need this naive-girl-band thing? Haven't Girlschool, Rock Goddess, Jett, Benatar and the rest cut the corset-strings that thrust the Runaways in our face all those years ago?

They let themselves down, they really do.

Six tracks, anyway, skimpier than their outfits; all they could come up with? (Excuse the words 'come' & 'up'.) Titles: 'Head', 'Love Pole', 'Gas Masks Vicars & Priests', 'Black Leather', 'Pearl Necklace' (not ZZ, just sleazy) and 'I Need Discipline' ('I Need Singing Lessons' more like; tries to sound like Rush, comes out sounding like thrush).

Sample lyrics: *'I see you've got a stiff problem... the answer's on the tip of my tongue'* ('Head'). Must have taken a lot of brainpower.

No wonder they had so little left to expend on the music.

Only the odd bit of quite good guitar playing, solid rock beat and ripped-off Girlschool riff rescue it from sounding like a sex-shop budgie drowning in a bowl of jism.

The joke is, taking your clothes off and singing about genitalia can still get you a spread in the tabloids and an interview about your undies in *Kerrang!*, so who can blame them?

But is this what rock fans *really* want?

Why bother with the music at all?

Just put out a 12" piece of plastic with crotchless black lace panties over the hole in the middle.

Pathetic! SYLVIE SIMMONS

BEV OF ORAL: 'Sex' of the worst?

MORE REVIEWZ OVER PAGE

FROM PREVIOUS PAGE

TORME
'Back To Babylon'
(Zebra Records Zeb 6)
KKK

TATTOOED LUV boys in 100 per cent polyester drag, cheap mascara and dirty crimped hair dangling down to their arseholes, that's how Tormé strike me. Their songs on this album are all highly intentioned stabs at backstreet credibility, aiming somewhere down the line between the Lords, Hanoi Rocks, smidgeons of glitzed-up Gillan and empty echoes here and there of smudgey Rolling Stones throwbacks. Which is OK in itself, only the band never quite make it musically to a place where none of those things really matter; there's not *one* song on this album that couldn't have been written by someone else, and in many cases a lot better too.

Of the ten tracks included on 'Back To Babylon', seven are composed exclusively by guitarist Bernie Tormé, with lead vocalist Phil Lewis chipping in on just three. At a push, I'd take 'Family At War', 'Eyes Of The World' and 'Here I Go' and keep 'em in my back pocket till later; the rest seem OK the first time or so you hear 'em but pale into tiny shards of broken memory with the onset of repeated listenings.

BERNIE TORMÉ: well dread . . .

The production – by John McCoy, a man who's talent in the recording studio is not to be underestimated – is at times as drab as the impenetrable monochrome images of the sleeve. At its best, I'd guess that what we have here is a reasonable representation of the band's current live set. Stripped as it is though of the daring visual veneer of Tormé the band onstage, and with only the bare bones of the secondhand lyrics and the dutiful workmanship of a band trying hard to sound really excited about too many numbers that aren't exciting at all, it's far too frail and thin-blooded to stand on its own two feet for very long. Hardly at all, in fact.

To make it on plastic Tormé and Lewis need material and they need a producer who knows how to turn a hangover into a heavyweight.

MICK WALL.

ROGER DALTREY
'Under A Raging Moon'
(10 Records)
KKKK ½

ROGER DALTREY'S solo albums have not been good. Mostly they've been *bad* – drippy, dripping with anguish, agonised and turgid, a desperate effort at rolling deodorant over the sweat-under-the-armpits of the Who.

It couldn't have been easy for him; most band members do solo stuff because they feel restricted by their group, because they want to showcase their particular talent. In the case of the vocalist that means his tonsils, which brings you to a rather touchy problem: nobody wrote songs that showed off Daltrey's voice better, pushed it more to its limits, wrung out yearning and idealism, poked around among the viscera until blood flowed, than Pete Townshend and the Who.

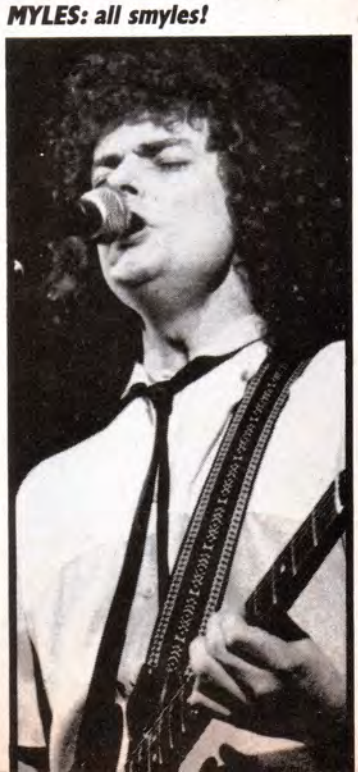
With some trepidation (old Who loyalties die hard) I took a deep breath and put the record on. And I left it on. And when it was over, a big, fat, s**t-eating grin spread right across my face! It's the best solo album Roger Daltrey has done – in fact the best anything he's done outside of Shakespeare in donkey's years. Never worse than good, sometimes better than glorious. Take a bow, old fella, take a bow. And how's this for a victory of sorts? The one Townshend-penned track (and I was so enjoying all that gossip about their feud!) and first single 'After The Fire' is not even among the best songs here...

I'll start with the title track, even if it finishes the album's second side. 'Under A Raging Moon' is a tribute to the late great Keithi no namby-pamby ooh-you-were-so-nice-ain't-it-a-shame schmaltz that Moon would have kicked right in the dumper, it's a slice of flesh that pushes lots of old Who memory-buttons (the 'Baba O'Reilly'-ish keyboard intro for one) and changes mood and tempo as often as Moon would change his. And when Daltrey sings *'It ended all too soon....under a raging moon''*, the moon is stretched out to *'mooooooooon'*, a yell of pain, nostalgia, defiance, love, while drums crash and clatter all around like thunderclaps, an artillery, a drunk falling downstairs.

There's *seven drummers* on this one track: Roger Taylor of Queen, Cozy Powell, Carl Palmer, Stewart Copeland of Police, Martin Chambers of Pretenders, Mark Brzezicki of Big Country, and Ringo Starr's son Zak Starkey, whom Moon taught to play drums. Brilliant!

And there's others that sound more Who-like than the Who have done in ages: a 'Quadrophenia'-y 'Breaking Down Paradise', and the magnificent 'Fallen Angel', vocals

MYLES: all smyles!



Whole Lotta Rosé

APRIL WINE
'Walking Through The Fire'
(Capitol ST 12433 import)
KKKK ½

IT'S ALIVE!! The commonly mooted rumour that Myles Goodwyn (owner of April Wine mind, body and soul) had finally answered Allah and quashed AW as a working unit appears to be somewhat misguided.

Unaccountably, unbelievably even, the man with that unique warbly voice has bowed to paternal instinct and given birth to yet another Metal baby. A bouncing beauty too!

Not that there hasn't been a degree of change; in fact all of the old band (except for the marshy smile of Brian Greenway) have been ousted in favour of automatons none of whom are even vaguely familiar. Unless of course drummer Marty Simon is the same Marty Simon who was once with glory boys the Sharks and that insipid hunchback Eno? And if my Metal detector is working correctly I suspect it is indeed him!

But let's cut the kak and ask the only sensible question possible: namely, is this latest album by Canada's longest running rock 'n' roll band really indicative or indeed worthy of success at such a late stage? Well. . . *yes*, cos as a wang-dang doodlin', crotch-thrustin' epic, 'Walking Through The Fire' wins hands down and legs kickin' as one of '85's best pancakes.

But why has Goodwyn taken so long (perhaps in commercial terms even *too* long) to perfect the nature of his particular beast? The answer lies in the tug'o'war triumph of Lance Quinn's production and Goodwyn's choice of material, both his own and covers. Guitar crazy and crystal clear, the sound on the record is unbelievably excellent, pulling what would be average mid-pace American rockers under normal circumstances into major league staus. And, of course, the uptempo, trigger-snappy Metal outings are for the most part performed so well that criticism is horrendously invalid.

So what's on offer? Well in the cover tunes dept you've got face-to-face perfection submitted by the likes of Eddie Schwartz, Katrina And The Waves, Prism and master pomp blasters Arc Angel (Kleenex please...!). Aint no breezin' here, just mega-dense power chords, great thumpin' drums, red hot vocals and choice keyboards.

And Myles' own songs are pretty neat too, ranging from ballads through to sonic attacking Metal madness.

A party time cracker. Make no mistake, I love it! DEREK OLIVER

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Black Attack

BLACK 'N BLUE
'Without Love'
(Geffen GHS 24075 import)
KKKK¼

IS THIS album good? Does Jaime St James look like a *Dinky Toy* Dee Snider? 'Without Love' has HIT branded all over its forehead, HIT tattooed up and down its spine, HIT printed right the way through its secret-pocket stick of rock!

Did I hear you say that's what we said about the first album? Indeed we did! And if you didn't listen then listen now, because 'Without Love' is not only as mega-chug, fist-clenching, Pop Metal *good* as last year's debut, it's *better*; and not only that, it's *different.*

No mere rehash of 'Black 'N Blue, the usual we-showed-you-what-we-can-do-and-now-we're-going-to-show-you-we-can-do-it-twice of too many US Metal bands' second albums, this time the party's moved down the road a bit and there's all sorts of strange things spilling out the door . . .

Like the first album, though, for some reason most of the super-best stuff's on the second side. But I started with *Side One* so you're going to have to too: a couple of solid, chugging, no-nonsense catchy Pop Metal things start it off – 'Rockin' On Heaven's Door', pretty standard, the title track, pretty fab, all gang-yell-along backing vocals, Cheap-Trick-meets-Leppard.

'Stop The Lightning' starts out with a muffled, trippy intro, a psychedelic bluebottle echoing in and out of your speakers, before launching into more straight-ahead stuff, maintaining the momentum through the wonderful 'Nature Of The Beach' (great title – just about sums LA Metal up!) with more hooks than a school cloakroom. You can tell St James used to be a drummer; his vocals have got a real solid, keep-the-beat *punch* to them.

Anyway, we're at the last track on the side now, 'Miss Mystery', all slowed-down and yearning, the sort of song Loverboy try and do and f**k up miserably. Hmm, what's this? A Loverboy's got credits in the thanks section along with a Toto? Still, the album's good enough to even forgive them that . . .!

Flip it over and you've got 'Swing Time', grinalong party stuff, 'Bombastic Plastic', as wild and exaggerated as the title suggests, 'We Got The Fire', instantly catchy, and my current two favourites to finish it off: 'Strange Things', an eerie little number that for some reason reminds me of Zeppelin (ever since that Kiss number I've been having these problems, doc . . .!) and the gloriously dirty blues that rounds the whole thing off, 'Two Wrongs (Don't Make It Love').

Bruce Fairbairn's production makes Dieter Dierks' job on the debut sound a bit building-brick by comparison, though on the other hand one reason I docked three-quarters of a 'K' was because he's made some of *Side One*'s tracks sound a bit too going-for-US-radio slick. Still, it's *good.*

SYLVIE SIMMONS

JAIME ST JAMES of Black 'N Blue, seen here sporting the latest 'HM fly-buster' preventative device

torn out, volcanic yells giving way to those choirboy lilts.

The two Bryan Adams songs are up there too: 'Let Me Down Easy' is instantly catchy, almost corny, and 'I'm A Rebel' (that makes him, Tom Petty and Russ Ballard by recent album count!) is wonderful, Daltrey's voice breaking with emotion like it does at its best, so rough and raw you can file your nails on it. And the one out-of-character track, an almost Drifters-ish lost-love song with backing vocals, 'The Pride You Hide', works every bit as well. Daltrey really sounds like he's found what he was looking for.

SYLVIE SIMMONS

CHASAR
'Chasar'
(American Phonograph APK 11)
KKK½

BRAINSTORMS AND heavy duty mechanics! Power, if you like, balls-to-the-wall loudness full of distortion boxes, overloaded pickups and *Marshall*-stacked subversion. This stuff kicks some serious ass, and between you and me I don't think they really meant it to be *this* intimidating, wonderful, magnificent, etc . .

Chasar are progressive in terms of adventurousness but not in the hippy, hippy shake manner. The hurdy-gurdy sixth form jubilance of the Solstice/Marillion crowd plays no part here. No siree, this is progression on a level with Zeppelin ('Houses Of The Holy') and Rush ('Caress Of Steel'), the epitome of corrosive power surge but engulfed with the intelligence of perfect song construction.

Plenty of guitar to salivate to, courtesy of the unique Alec Pollock, a man with a weird style, fuzzed but nourishingly freaky during the solos. 'Lights' is the best example: at one point the notes get so fast they condense, turn inside out and bleep strangely out of control only brought back into focus by the advancing chorus. Truly monstrous, though his vocals leave much to be desired-kind of like Phil Mogg with a melted chocolate bar in his mouth.

Up back, but smartly snappy, is Jim Marshall whose sticks action works a treat throughout. Animated, sprightly, at times almost as efficient as Simon Phillips or Bill Cobham, and wonderfully out of synch, Jim's drums become at times the main instrument. You should hear it.

A pleasing mixture of songs – from straight rockers like 'Gypsy Roller' (Ted Nugent riffhem) through to Gothic monsters such as 'Kings' and 'Visions Of Time' – make Chasar a band to keep an eye on. The news is that they've brought in a frontman/vocalist since this release so the next vinyl assualt could be even wilder.

End of phase one.

DEREK OLIVER

WISHBONE ASH
'Raw To The Bone'
(Neat Records 1027)
KKKK ½

PREVIOUS HAPPENINGS might indicate otherwise, but these days when it comes to dealing out high-powered guitar licks – hard, fast *Stratocasters* bouncing off equally persuasive snare beats – Wishbone Ash have pretty well staked out their own territory.

Once written off, Ash have now re-emerged with a new sense of purpose; like shots from a cold nightmare, the guitars, the songs, the production of this record leaps out from the deck and bites yer face full on.

Everything on the record is pretty damn near perfect. It's fresh, it's futuristic, it's certified live and it's hot wired with brilliant variations of the mainstream dream. Rockin' at midnight highlights include 'People In Motion' and 'Perfect Timing', the latter almost funky, almost on the turning point of Southern Swamp Rock.

'Don't Cry' and 'Cell Of Fame' are organised high class rockers with neat hooklines, impressionable guitar fills and sassy lowdown snare snaps. But the corker, the real malpractice, is 'Don't You Mess', it just *has* to be. A brilliant song with a tidalwave of a hookline and absolutely the best vocal work Ash have ever produced.

So why *are* they so good at this late stage? The reason has to be new vocalist/bassperson Mervyn Spence. The man has it all; identification, bravado, twangin' power and ivory-towered high-pitched delight. Like a virgin? Must be, he's so natural, and his introduction is really the only thing Ash could've done to save themselves from complete rockin' chair retirement.

This album strengthens my already fundamental belief that Ash *do* have a future in the Metal zone.

DEREK OLIVER

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REAL MEN WANTED

PLEASE COULD you arrange for there to be more hunky, nicely proportioned, tousle-haired, tight-jeaned, white baseball booted MEN in the audiences at rock koncerts?

All the real men are onstage. What about a few in the crowd, perhaps placed strategically by the bar or lurking in the Ladies loo? John Sykes, Dave Lee Roth or Jon Bon Jovi lookalikes would be jolly nice and it would make waiting for the bands to appear much more interesting. **T. Powell, Colchester, Essex.**

P.S. Pleeze do not show this to my boyfriend.

MARINO THE YET ANOTHER LETTER

I AM WHAT is commonly known as FUMING! I'm referring, of course, to your recent less than complimentary live and album reviews of Marino The Band. I can't understand what has got into you lot at *Kerrang!* MTB are a great rock 'n' roll act going places, and if you lot can't see that, then what the hell are you doing in the music business? When you insult MTB *I* feel personally insulted because I love their music (it's so lively) and I love their style. You have to be old not to enjoy this band. From what I see, Paul Suter looks on the wrong side of 35 and Mark Putterford looks the size of a beached whale. The ideal thing to do would be to get rid of these fat grandads and let's hear more from the likes of Derek Oliver – at 30 he must be the spring chicken of the *Kerrang!* fold! **Andy Sheridan, Baldstow Road, London.**

WIZARD WARLOCK

'ALL NIGHT', 'Wrathchild', 'Out Of Control', 'Catch My Heart' and the earth-shattering 'Hellbound'. "What is this mad Scotsman talking about?" I hear you cry. To put it simply . . . Warlock.

At last the 'Hellbound' album is available in Britain. It's about time too. This is a bloody masterpiece. In my opinion, and I'm sure many other people's, this is the best album out this year so far. The power that is captured is truly amazing. I have never heard so much excitement on vinyl since last year's Maiden 'Powerslave' album. It was Channel 4's 'ECT' that brought Warlock to my attention with their speed, power, excitement and freshness, not to mention Doro Pesch (more pictures to drool on please).

'Hellbound' is an album that any self-respecting Metal fan *must* buy. You won't regret it. **Keith Thomson, Perth, Scotland.**

KOMMUNICATION

Say it loud to *Kerrang!*, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

'LURKING LADS' prepare to invade the Ladies (see first letter)

AIN'T LIFE A BITCH?

HAVING READ the Gary Moore interview in issue 102, it's obvious that Glenn Hughes is practically a hopeless case, a casualty of Los Angeles and all its overblown aspects – drugs, food and egos. I would certainly be the last person to try to deny that. But Glenn Hughes has a quality that Mr Moore obviously lacks – he is *discreet*. He does not bitch about people in public.

I nodded my head in agreement throughout the interview but still found a sour taste in my mouth when I put the feature down. How dare Moore say such things in an interview for the whole world to see? How dare he ruin Glenn's reputation both in the business and with his fans, there are few enough of them left! It was an absolute disgrace. Childish is too kind a word for it.

Secondly, Moore neglected to mention the saga of the brilliant Hughes-Thrall album. Glenn was ready for a musical comeback with this album and when it flopped (due to record company politics) he was understandably set back. Moore implied that Glenn sat around in LA doing nothing from Deep Purple onwards. This is not true – if *CBS* had done their job, Glenn would be sitting at the top of the musical heap where he belongs, with Gary Moore beneath him, where HE belongs.

Glenn Hughes is an incredibly telented and overlooked individual – he is ruining his own career and has proved that he can do that very well without Gary Moore's help. So, Mr Moore, in future please have the decency to keep Glenn's personal problems *personal*. You have done no good whatsoever with what you have said and your motive surely can only be bitterness. Grow up. **Anon.**

OPEN AND CLOSED

THIS LETTER concerns what Howard Johnson said in his interview with Pretty Maids (issue 103) about the notoriously conservative reactions given by UK Metal fans towards opening acts.

I am afraid I must agree with him completely. I saw Pretty Maids at Newcastle on the Saxon tour recently and must say I was appalled at the way the vast majority of the audience reacted towards the band. In my opinion the band were not given a fair chance. OK, maybe if the crowd had really bothered to listen to the music and then made it quite clear they did not like it, fair enough. Everybody is entitled to their own opinion, but they did not even do this and that is sheer narrow-mindedness on their part. So, come on you British Metal fans. Give some of the new and upcoming bands like Pretty Maids, Tokyo Blade and Avenger for example, a chance. I promise you won't be disappointed. **Kevin Foster, Glasson, Carlisle, Cumbria.**

MARILLION 'BORING' SHOCK CLAIM

THIS LETTER is written in response to 'Assassin', whose letter appeared in issue 103. Just because Marillion have plenty of high-tech equipment, a lead singer /lyricist who is more pretentious than clever and album covers that try to give the music mystical qualities it does not possess, all this does not alter that they are a group of competent musicians playing boring music, nothing else.

As for 'Misplaced Childhood' being 'simply the best', what rubbish! I have listened to all three studio albums by Marillion, seen them live twice and TRIED to like them, but their music only makes truly excellent artists such as Rush, Chris deBurgh and Saga sound even better.

I do admit, however, that it is quite likely that in years to come the public will be totally taken in,

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and will buy Marillion's records by the lorry-load. Just like Wham! **Steve, Derby.**

WARBLING FREE

WITH REFERENCE to all the garb that's going down about Zeppelin reformations lately. Anybody who witnessed Robert Plant at the *NEC* or *Wembley Arena* recently would be quite convinced that the man is doing very well by himself. The bloke can still warble with the best of them. His latest album – as musical labyrinths go – is superb. And to see him in live performance is worth more than a lifelong supply of *Theakston's Old Peculiar*. Plant is obviously a man of great integrity. So why the f**k should he want to step back a decade? (And don't say 'money' – that PA system he had for his solo shows would certainly fetch a penny or two.) **Harve, the village idiot.**

PAT ATTACK

ALTHOUGH I don't often write to magazines, I felt I had to after having read Malcolm Dome's review of the Laura Branigan album 'Hold Me' in issue 102.

How he can say that Ms Branigan has more to offer than Pat Benatar I just can't understand. I have nothing against Laura Branigan – she's a fine singer – but to say she's better than the greatest female rock singer around today – namely Benatar – is just bloody stupid.

OK – I know Pat has changed, but she still comes out with great songs, even though they're a little softer than they used to be.

And it's not as if this is the first such comment to have been made in our beloved *Kerrang!* There seems to be some sort of plot against Pat Benatar on your part, so I thought I'd better write to you and take up arms in Pat's defence. It's about time I read something good about her in your mag – even if it is my own letter! Come on, there must be one of you who's still a fan – come out of the closet and declare yourself, whoever you are. Pat Benatar is *still* the 'first lady of rock'.

Finally, how about a decent feature on a real 'mega-group' of our time – Heart! Their latest album is a real knockout and we don't hear much about them in your pages. **Rod Jones, Watford, Herts.**

STICKERS AND STONES . . .

CENSORSHIP STICKERS, eh? Well I think it's a great idea, how about the following?

SRB – Self Righteous Berk
IOB – Interfering Old Bat
WH – Witch Hunter
POF – Pompous Old Fart

(These and other suchlike messages to be manufactured and liberally stuck on PMRC members.) **Gwenna, Rhondda, Mid Glamorgan.**

WE'RE AN AMERICAN BANNED

REGARDING MALCOLM Dome's excellent report on rock censorship (*Kerrang!* 102), I find the censors increasingly old-fashioned in their views. To say that films, photographs and rock albums have an effect on young people's lives is ridiculous.

RONNIE DIO: 'Stranger' things have happened . . .

SAVE THE (ROCK 'N' ROLL) CHILDREN

I AM WRITING this letter to you with the deepest wish that you will publish it as I think something must be done to help the bereaved parents whose children have been sexually attacked and brutally murdered. I, for one, am totally appalled by this, as I'm sure many other readers of Kerrang! *are. We as human beings should be able to help ease the pain and suffering caused by these vicious and evil-minded people.*

We are living in an age where music has been quite justifiably used to help raise money for those who, through no fault of their own, are starving or have been put into hopeless situations.

I wholeheartedly believe in the 'Hear 'N' Aid' project conceived by Ronnie James Dio and his band . . . I would also like to think he would be willing to help the families of three year olds and suchlike who go missing. The press today have been trying to put over the message 'Don't Talk To Strangers', so if R.J.D. is reading, why doesn't he try and get the track of the same name off his 'Holy Diver' album released as a single? This would be able to bring home the message even better, as well as helping to raise money, that is if he would care to donate his royalties to some kind of fund. This I'm sure he would do and I and many other people would be grateful to him for this gesture of charity. ***Andrew Barron, Halifax, West Yorkshire.***

Whenever I see a violent film it doesn't turn me into a krazy kut-throat murderer. Listening to the lyrics on a rock album has even less effect.

Organisations like the Parents Music Resource Centre seem, to me, to be nothing more than a group of over-sensitive mothers with nothing better to do. Don't people like the PMRC realise that this type of thing is entertainment to some people?

The PMRC's suggestion of bringing in stickers to be put on the shrinkwrap of the albums may not be such a bad idea after all. The reason being that they could be used as an advertising gimmick to attract potential buyers.

Having said all this, it is highly unlikely that any censor will succeed in completely banning a record from the shops. **Dave D (not Dave Dickson), Scotland.**

NO KIDDING

MY GOD! I've never seen such crap on the letters page (issue 102) in my life.

First of all, the letter titled 'Death! Death! Death!' from Ian 'Whanger' Jones really bugged me, maan! I agreed with him about the first bit on Thrash Metal, but why did he have to say that AC/DC and Saxon are 'has-beens'? They are both brilliant!

Secondly the 'Centenary Slag Off' letter was totally ridiculous. *Kerrang!* 100 was, to my mind, the best issue ever and you'll be hard pressed to beat it. Then Nick 'S**thead' Jackson went on to slag off Dio and Saxon (again). Bah! He must be a dog. Also, the reason why there was nothing new in the *Kerrang!* Hot 100 was because the classics (most of them, anyway) portrayed in the chart will ever be equalled.

And last but not least, the letter from Howard 'Kiddywink' Kemp was really thick! The term 'kids' as used by Mick Mars is a phrase used by practically every rock star; it's not trying to put us down but is meant to be a down-to-earth phrase. I mean, come on, 'our fans' is much too crawly bum-lick, don't you think?

Thank God (no, not Doc Doom) that I got that off my chest. **Butty, a guitar hero from Keighly, West Yorkshire.**

OLD TIMERS

RIGHT YOU lot, I've decided that your magazine is getting beyond a damn joke. The only good things about it are 'Pandora' and the *Kommunication* page, in which other pigged-off people try to tell you, in the nicest possible way, to pull your friggin' socks up.

Well, we've had all the nancy-boy groups, dressed up in their baubles, bangles and beads. So how about some, dare I say it, decent groups?! Do you realise that today's young rockers don't even know their heritage? I was talking to a young friend of mine the other day and he didn't even know who Marc Bolan was, let alone T. Rex! And as for Cream, he thought that you poured it over jelly.

So come on you lot, let's have some more on the older groups. Remember Steppenwolf, Uriah Heep, Hendrix *etc*? I don't think you do. And you have the audacity to call yourselves a ROCK MAGAZINE ! **Kay, Cumbria.**

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SHORT

Reviewed by XAVIER RUSSELL

THE CARS: 'Heartbeat City' (Elektra)
THE PICK of the pile, The Cars can do no wrong in my book. Pop Metal of the highest order is the name of the game here. Ric Ocasek's unique vocals enhanced by Greg Hawke's soothing keyboards and Mutt Lange's krisp production make this a sure fire hit! And how about a UK tour to back it up?

STEVIE: 'Sailor' (Epic)
NOW while Derek 'Fossil Rocker' Oliver may well be dangling that renowned sausage of his over this Stevie gal, I'm not so sure. As Frogs go she ain't bad, although she croaked better on the B-side, where she seemed to be 'singing' in German. Funny lot, the French. But if Madame Stevie is going to get anywhere my suggestion to her would be this: firstly, get a decent toonsmith; and secondly let Paul Suetstar take over your management!

JOHN PARR: 'Naughty, Naughty' (London)
I STILL kan't believe that wheelchair rocker John Parr has become huge in America; mind you, look what happened to fellow Norverner John Waite! Thankfully though, JP writes much better and heavier songs than JW, and this here 'Naughty' kut is good mid-pocket AOR wiv balls. And a good groove to a song normally makes it a 'hit', doesn't it?

RUSH: 'The Big Money' (Vertigo)
RUSH NEVER cease to amaze me, they're one of the few bands always willing to experiment and try something new and different with each release. And here once again we hear Messrs Lee, Lifeson and Peart melt da grooves with some interesting sounds. If you wanna keep up with the Joneses I strongly urge you to purchase this wee gem, and don't let the naff sleeve put you off.

SAGA: 'What Do I Know?' (Portrait)
TOTAL POMP DEATH! Need I say more, except buy or 'FOAD'!

RIO: 'I Don't Wanna Be The Fool' (Music For Nations)
DON HENLEY kouldn't have done it better. I've got a feeling Rio (formerly known as Bombay, I think they shoulda changed their name to 'Delhi') will do well in America, the Yanks love this stuff, the only thing missing is the top-notch production of Danny Kortchmar. Meanwhile, I think Paul Suter will soon be eating his cat!

DIO: 'Hungry For Heaven' (Vertigo)
I MUST konfess I've always found Ronnie James Dio's repertoire to be trite, predictable and very tedious. Don't get me wrong, the geezer still has a brill voice, but he's still waffling on about 'chasing rainbows'. Only difference here is that on 'Hungry For Heaven' our Ron seems to be 'reaching for the stars', and this kould have something to do with the fact that this kut was originally penned for the 'Vision Quest' Movie. The 12 incher, should you still be interested, kontains a 'live' rendition of 'Like The Beat Of A Heart'.

REO SPEEDWAGON: 'Live Every Moment' (Epic)
YET ANOTHER wimper kulled from REO Snoozewagon's dissapointing 'Wheels Are Klogging' album. Let's face it, REO haven't made a decent record since 'Nine Lives', which as we all know boasted two klassiks in the forms of 'Heavy On Your Love' and 'Back On The Road Again', and surely this is the 'sound' that REO should now be returning to.

CHEAP TRICK: 'Tonight It's You' (Epic)
CHEAP TRICK were great live years ago but times have moved on and Cheap Trick haven't. Purely and simply, this song sounds really dated. Now Cheap Trick really do need to have a serious rethink about their musikal direction. How's about Rick Nielsen penning a few 'Frash' toons with Slayer?

THE CULT: 'Rain' (Beggars Banquet)
YEAH, not bad. Very U2-like, and if you like that sorta thing then you're gonna luv this band. Personally, I prefer *Blue Öyster* Cult!

IQ: 'Corners/The Thousand Days' (Sahara Records double A-side)
SORRY, BANKSY, but this just ain't my kup of Earl Grey; you need an IQ of 102 to get into this artsy fartsy prog rock. That said, the Kaftan Brigade will just gobble this up. Joss-stick rock!

SILENT RUNNING: 'No Faith Is Blind' (Parlophone)
SURPRISE, SURPRISE, this is katchy pop that kinda reminds me of Simple Hyndes! Good production, good playin', good hookline; in fact, a hit!

THE MOTELS: 'Shame' (Capitol)
DESPITE BEING on Paul Suetstar's beloved *Capitol* label, I still found this to be a naffola single. It's pretty grim when yer lead singer has to start kloning the gorgeous Stevie Nicks of Fleetwood Krap fame. I'm checking out!

PALLAS will be preceding the **UFO** tour (see *Mayhem* issue 102 for full details) with headline dates of their own as follows:
Inverness Ice Rink October 18, Wishaw Heathery Bar 19, St Andrews University 20, Bannockburn Tam Dhu 21, Aberdeen Ritzy 22, Rosyth Metro 23, Blackpool Gaiety 24, Edinburgh La Sorbonne 25, Whitley Bay Esplanade Club 26, Manchester Gallery 28, Glasgow Mayfair 29, Preston Clouds 30, Keele University 31, Bangor University November 2, Leicester University 5, Keighley The Funhouse 6, Birkenhead Stairways 7, Hereford Market Tavern 8, Dudley JB's 9, Newbridge (Gwent) Memorial Hall 10.

LEE AARON returns to Europe in November and December for a major tour, supported on all dates by German outfit **Talon**. The tour marks the European debut of two new band members, drummer **Barry Connors** (ex-**Coney Hatch**), who replaces **Kim Hunt**, and guitar/guitar synth player **Greg Bennett**, who replaces **Simon Brierley**.
The tour is scheduled to take in France, Holland and over 20 dates in Germany as well as a series of UK dates including Birmingham University on November 19 and a show at the London Dominion on November 20 where the full North American stage show will be filmed by *Trilion Video* for future transmission. Tickets for the show are available from the usual outlets, priced £4.00 and £4.50.
The 'Barely Holding On' single will be re-released in 7"/12"/picture discs formats to coincide with this live activity.

TYGERS OF PAN TANG are to play a series of dates around the country in November. At present some dates are still to be confirmed, but already lined up are the following: Newcastle University November 2, Wolverhampton Polytechnic 5, Huddersfield Polytechnic 6, Manchester University 7, Keele University 8, London Marquee 12/13, Nottingham Palais de Dance 14, Middlesbrough Town Hall 19.

ROGUE MALE play a one-off at the London Marquee on October 28 following their return from their debut US tour.

REO SPEEDWAGON (above) return to these shores to play the following dates during October/November: Belfast Ulster Hall October 24, Dublin Stadium 25, Edinburgh Playhouse 27, Newcastle City Hall 28, Manchester Apollo 29, Birmingham Odeon 31, London Hammersmith Odeon November 1.
Tickets are priced at between £5.50-£6.50 for all provincial gigs and £7/£6.50 in London. They are currently on sale at all box offices and usual agents.
Special guest on the tour will be **Robin George**, whose band has now been trimmed down to a quartet following the departure of guitarist **Huw Lucas**. Robin will be joined for the dates by **Alan Nelson** on keyboards, **Jon Camp** on bass (formerly with **Renaissance**) and drummer **Kev Gorin**.
Following the stint with REO Robin plans to start work on his second album with an as yet unspecified US producer. The LP should be released early in 1986.

MARILLION have now re-scheduled all British shows postponed from September/October due to **Fish**'s vocal problems as reported in *Mayhem* last issue. The new dates are: Southampton Gaumont December 20, London Hammersmith Odeon January 8-10, Cardiff St. David's Hall 12/13, Nottingham Royal Concert Hall 14, Manchester Apollo 16/17, Warrington Spectrum 18, Aberdeen Capitol Theatre 20, Edinburgh Playhouse 21, Newcastle City Hall 22, Bristol Colston Hall 24, Birmingham Odeon 25/26, Sheffield City Hall 28, Leicester De Montfort Hall 29, London Hammersmith Odeon February 3-5.
Tickets bought for the postponed gigs are valid only for the corresponding, re-allocated dates.

MAGNUM have added the following dates to their UK itinerary: Dublin SFX November 15, Belfast Queens University 16, Poole Arts Centre 20, St. Helenes Theatre Royal December 1.

ALASKA, who have now signed a world-wide deal with *Bronze*, play Birkenhead Staircase Club October 19, London Marquee Club 20, Thatcham Silks 21, Hatfield Hutton Hall 22, Egham Royal Holloway College 23, Leicester Princess Charlotte 24, London University Of London 25, Dudley JB's 26.

TORMÉ have cancelled the following dates: Coventry Polytechnic October 16, Norwich Penny's 17, Manchester University 18.

ROCK GODDESS play Nottingham Palais on November 21.

SAVAGE, PAULINE GILLAN, GROUNDHOGS, BLADERUNNER, BLACK ROSE, GUNSLINGERS, TOUR DE FORCE, DEUCE and **NIGHTVISION** play Skegness Embassy Centre on October 19. All profits go to **Live Aid**. Events will run from 1-11pm and tickets will be £5.50.

CHROME MOLLY play Luton 224 Club October 17, Royston Melbourne Sports 18, Chichester Rock Club 19, Stoke Shelley's 21.

HOLOSADE play Chester-Le-Street Greenbank on October 17.

THE DEBUT SINGLE

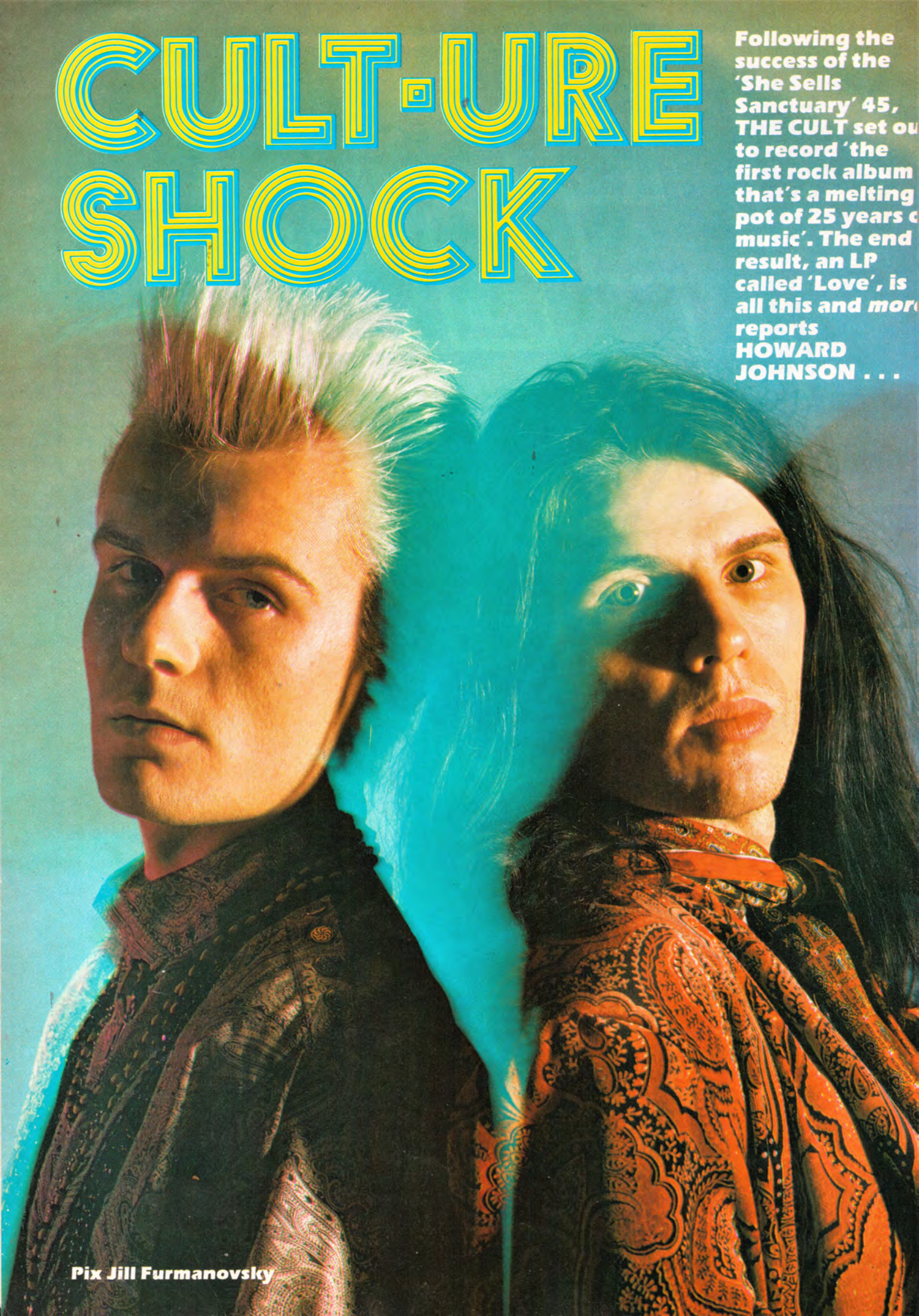
Frozen Heart

Portrait

A6613
TX6613

CULT-URE SHOCK

Following the success of the 'She Sells Sanctuary' 45, THE CULT set ou to record 'the first rock album that's a melting pot of 25 years o music'. The end result, an LP called 'Love', is all this and *mor* reports HOWARD JOHNSON . . .



Pix Jill Furmanovsky

WHO LOVES ya baby? Well go on, *you* tell me, who exactly *does* love the Cult, huh? Not an easy question on which to pin pointy finger I assure you, but you surely can't find it in your steely souls to deny that the Cult have at the very least the credentials and attitudes that should enable them to mean all things to all men!

Yet another hyperbolic statement. Yup, probably the third 'next big thing' eulogy you've read this week. Yup, you'd be right to credit me with more bulls**t than brains. But no, you would *not* be correct if you decided to ignore the Cult on account of the above statements! That, my music-minded minions, would be nothing short of rock 'n' roll suicide! Pointless, pathetic!

INITIATION

A California freeway, humans driving while blind! No, it isn't Mick Wall for a change. This is where Hanoi Rocks drummer Razzle finds that life in the fast lane is a little too hot to handle and makes that final eternal pit stop! Not a lot to do with the Cult? A lot in my book Charlie, a lot in my book! Alongside Razzle, the Hanoi rock 'n' roll spirit went floating into azure clouds (copyright Doc Doom) and with the crunching of metal on metal the world's finest band was gone!

Hanoi were quite simply the best. They had spanned the rock 'n' roll map, putting their own personal voodoo pins in vastly different areas before gelling them together in their own joyous sound. The component parts weren't original, for who can improve upon the basic guitar essence of rock 'n' roll? But the whole was unique and inspired, a music that fired my very soul. And it was no more!

Rock 'n' roll goes on, however, as did my search for new talent, and it wasn't long before that same Hanoi spirit of musical adventure flowing from the roots came and found me quite by accident . . .

Sifting through a compilation tape of various 'Alternative Rock Bands' I suddenly came across one 'Spiritwalker' by the Cult. Within three minutes I knew I'd found what I wanted so badly. Here was the power of rock 'n' roll, naked and unashamed. Kicking hard against the overt pretentiousness of many of the bands classed as belonging to the same musical area, never falling into the tedious predictability of much Metal, 'Spiritwalker' was nothing short of stunning. It overflowed with powerful, belting, vicious drumming, a joyous guitar with a cutting 'Edge' above that of U2 and a bobbing bass that wasn't flash, yet was more solid than Geoff Banks.

And then there was the voice. Odd? Certainly, but with a power, a clarity, an ability to express emotion that was positively astonishing to behold. I was sold!

EXPANSION

The Cult are managed by Grant/Edwards, big shot, big city business boys who also handle the affairs of Big Country. Impressive? Well, this is a big deal buster, and the Cult are already there in the presence of people they deserve to rub shoulders with . . .

"Jagger's aware of our existence," Cult guitarist Billy Duffy tells me. "In fact, he's *very* aware of it! He was actually going to come and see us play once but he bottled out, went to see Spear Of Destiny instead – and got bothered! Ha-ha!"

Rule number one – never cross the Cult!

Thanks to Grant/Edwards' main PR person Roland 'I met Frank Zappa . . . and lived' Hyams, my Cult-ural development has been coming along just fine. By early July I'm aware of the debut album, 'Dreamtime', full of punchy post-punk attack, a classic record. I'm also aware of the power of a live Cult experience, which confirms my ever-growing belief in their brilliance.

Oxford, the last night of the band's last tour, was as close to perfection as any rock 'n' roll gig can get in my starry, starry eyes! Well, of course it was ragged in places – ragged to the point of musical anarchy possibly – but with Ian Astbury (yup, I'd even learnt their names by now!) performing with astonishingly vibrant Jim Morrison overtones and Billy Duffy pulling out sounds that sent shivers from Oxford to the Orient, the spirits flew high and proud. Exquisite.

Finally, I'm aware of the band's hit 45, an absolute pearler by the title of 'She Sells Sanctuary' that confidently confirms my every-growing belief. So here I am heading out to the . . . er . . . highway to unearth the *real* essence of the Cult.

If you look at the band's press release, you'll see that the Cult is a four piece act comprising Duffy, Astbury, bassist Jamie Stewart and brand new drummer Les Warner (who makes a great cup of coffee, but whose contribution to the progress of the Cult will only be unveiled in time. He's done a coupla tours with Randy California so he can't be all bad, though he's in need of a serious haircut, according to Billy!). Yet with the greatest of respect to Jamie and Les, both with considerable parts to play in the Cult framework, the nucleus of the band is unashamedly and undoubtedly Billy and Ian.

HISTORY

"The Cult is the story of two lads from the North West of England and that's quite relevant – in fact, *very* relevant," says Duffy. "The music of the Cult is written by two guys whose roots are very much English white boy rock 'n' roll."

Relevant indeed, and Duffy has at least some idea of where his little rock 'n' roll band is coming from, even if they have thus far left a trail of confusion in their wake as critics and fans alike try to pigeon-hole them into neat, conformist categories. As with all the great, great rock bands of the last 20 years, the Cult evade bracketing through their bending and shaping of accepted rules and regulations to meet their *own* personal requirements rather than the reverse.

The essence of the Cult is that they won't stand up to infinite dissection. There are too many areas of confusion and dichotomy within the band's framework for them to do so. Yet as an entity in itself, the Cult are the most awesome, thrilling and exciting band on the planet! Jim Morrison, rock adonis and genius, could be writing poetry one minute and flying into the most terrifying rage the next. He couldn't be understood, no matter how much he would talk, he just *was!* It's the same with the Cult . . .

Thus, my contact with Astbury and Duffy might not all hang together and make perfect sense. Ian Astbury is particularly opaque when we

KONTINUES OVER

THE CULT (from left): Ian Astbury, Jamie Stewart, Les Warner, Billy Duffy

SHOCK

FROM PREVIOUS PAGE

talk, whereas Duffy has a far more practical, understandable approach to his career. I like both guys immensely for their own personal qualities and the bottom line is that between the two of them they produce the finest rock music of the moment!

SO WHERE does it come from precisely? Spiritually, from the white, guitar-based, soulful music of Led Zeppelin, Free and the Stones. Practically, from the unholy alliance and powerful potion of North Western industrial sprawl mixed with the awesome late Seventies arrival of punk rock.

Both Astbury and Duffy are products of punk (as fans) and post punk (as artists). At 23 and 24 respectively, the Cult lynchpins have seen plenty of stage action for ones still so young. Ian at one time fronted Southern Death Cult (mohicanised 'n' all!) and Billy once carved a niche for himself with Theatre Of Hate, who managed to achieve 45 success with the pretty potent 'Do You Believe In The Westworld?', before the two linked together in Death Cult and finally the Cult. It's here that both guys feel most comfortable and most creatively capable.

"What we said in our very first interview as the Cult," says Duffy, "was that we were gonna be around for years! We'd both been in semi-successful bands before but we knew that we could never have fulfilled our ambitions in those groups. The kids won't understand cos they weren't there but it was a very obvious thing to us. It feels different now."

Wanting to share in and find out more about this 'difference' led me to two interview scenarios. The first was back in July, at a rehearsal studio in Stanbridge, Sussex, where Stewart, Astbury, Duffy and Big Country drummer Mark Brzezicki (long-time friend of the band and stix man on the new killer Cult LP, 'Love') were rehearsing for the album and auditioning drummers. The second was more recently, in September, when Billy and I stood on the rooftop of the Grant/Edwards management office *apres* album to see where things stood. Three hours of interview tape, a glorious mess of incisive comment and obscure wanderings. Both the obscurity *and* the clarity of vision stem from the same source in my estimation, the desire to do what comes naturally, the all-encompassing aim of Cult philosophy. Aw, read on and you'll see what I'm shooting at . . .

STANBRIDGE

WELL, if it's the natural feeling you're going for, what better place than here? A great mansion of a farmhouse set back against lush greenery, a pond and a swimmin' pool. Definitely nirvana compared to the grey memory backdrop that Roland and I have left behind in London. Quite simply, this is beautiful!

"Coming down here for a week after spending two and a half years constantly in the city has been great," says Ian. "It really makes you glad to be alive. You can feel the sun, the freshness, you can kick a ball around, it's smart! You can sit in the city, get really cheesed off and forget what life is all about!"

Meeting Astbury for the first time is quite an experience. He's standing there in his torn Hendrix T-shirt, hair hanging long and lank, looking like any of yer mates from down the road. And yet there's a feeling of something special about the man – 'aura' is the only word I can conjure up.

Sitting down to discuss the Cult, where the band are coming from and perhaps more importantly where they're going, we commence on what might be considered a somewhat obscure tack; the Sisters Of Mercy to be precise, northern lads themselves, great white hopes of the alternative scene along with the Cult and led by the ubiquitous Andrew Eldritch. Now Eldritch, to put things into perspective, has had a few harsh words for the Cult in his time, and has also set *his* act up as the true spirit of Altamont. Quite some claim, but Astbury himself is unpeturbed . . .

"The Sisters reflect despondency more than we do. We're more kinda 'F**k it, that's the way things are so enjoy yourselves, live life to the full and get on with it'. I really like that band but they tend to get self-indulgent! I know what he's trying to get at with the bit about Altamont and the Sixties' natural feeling, when everything was new and fresh, but how many people these days really know what Altamont was? How many people actually know that the Sisters' 'Gimme Shelter' is a cover of a Stones song? He seems to know exactly where he stands but I find it so hard to say something like that with the Cult."

So you don't know where you come from in the same way that Eldritch does?

"No, there's a lot of confusion in that area. We'll say things and then contradict ourselves the next minute. The only thing you can do is be yourself. We're not out to shock or stun or anything. We just are who we are, we're not hiding behind any kind of trendy mysticism. Eldritch said that the Cult were desperate in their means to get success but hiding behind mysticism and gimmicks is less honest than being yourself. We're not all dressed up to meet you today cos the truth is more powerful than any contrived imagery. We're naked to our public a lot of the time."

Astbury won't make excuses and will follow his heart in the way he leads his life and performs his music. He's not interested in being part of a movement, he's interested in being part of the Cult . . .

"Too many people are still thinking about punk music too much – what it was, what it meant. Let's be honest, there wasn't anything at the end of that particular tunnel. All it did was segregate people and make them scared of being themselves. Am I cool? Am I not cool? What will my friends think? What's natural about that? That's why it's no big deal for me to talk to *Kerrang!* All we wanna do is talk to people and try to feel our way.

"The bottom line is that it comes down to the songs. A good song sells and quality songwriting endures. We've grown up in public, moved past empty sloganeering and concentrated on our art. Rock music is so broad and we're just making white people's music with guitars. We're unpretentious in that that's what we grew up with."

But can you say what you sound like in more specific terms?

"Well, it's hard. I lived in Canada for five years and when I came back to England in '78 all I knew was Genesis. I had long hair and flares. Then I heard the Pistols, freaked out and got a mohican straight away. But then over the last year I've discovered all kinds of great music. I've become obsessed with Hendrix, and we purposely talk about Zeppelin in interviews cos to many they're the ultimate band to slag. I've also just found out how amazing the Stones are over the last four months."

Astbury leans over, sucks on his iced lolly, and continues . . .

"In a way it's pointless us doing interviews. We say it all in the records and in the live show, so if people really wanna find out about us then they should listen to the music and see us play."

And listen you should, for the Cult's music has the ability to stir up such a wealth of emotion and holds so much talent that they're really leagues ahead of the musical competition. You want evidence? Well, I recommend that you be outside your fave record dealer's store first thing on October 19 to snap up a copy of the Cult's second LP, 'Love'.

As we parted from Stanbridge on that memorable day in July, Ian Astbury, a confused man certainly, though no more than me, and a supremely gifted personality, told me: "We want to record the first rock album that's a melting pot of 25 years of music."

Ambitious? Certainly, but not beyond the musical scope of this exquisite act.

SO AS I went back to normality and as 'She Sells Sanctuary' steadily rose in the singles chart and became the suprise sound of the Summer I hoped but never expected it would be, the Cult ensconced themselves in the recording studio to begin work on the follow-up to their 'Dreamtime' album, with Brzezicki temporarily filling in on the drum stool vacated by one Nigel Preston.

The loss of a drummer – naturally an integral cog in any band's drive – could easily have thrown the LP into turmoil. Yet with producer Steve Brown guiding the Cult with a sound that is both solid and striking, and with Mark Brzezicki slotting in like the true pro he is, the final tape of 'Love' is astonishingly awesome. No questions, this is a classic, masterful record, the melting pot of 25 years of music that we'd been promised and quite possibly the finest record of the year.

The breadth of the music is now quite astonishing to behold, encompassing points as far afield as U2 ('Rain', 'Hollow Man'), Led Zeppelin (the eponymous title track), Hendrix ('The Phoenix') and even Gary Glitter ('Big Neon Glitter'). A melting pot indeed, a record to submerge yourself in for years to come.

Anyway, rather than give you a prolonged analysis of my love for each and every track, I thought it'd be kinda neat to let Billy give a swift appraisal of the tunes. Very *Smash Hits* I know, but relevant to *Kerrang!* readers who may not be all that familiar with the band. Take it away, Billy:

'**NIRVANA**': "It's been around for quite a while actually and was considered a prospective single when we wrote it, but it kinda sits happier as an album track. We like the placing of it as opening song because it's definitely not a single so it suits the flow of the record rather than pandering to record company demands!"

'**BIG NEON GLITTER**': "Again, once a prospective single, but I don't think so any more. I still like the song but it's murderous to play. On a good night it's very good and on a bad night it's the worst – it just sounds like nothing! It's a real contradiction of the approach we were aiming for because it doesn't have that direct thing. When we wrote it we were still a bit confused direction-wise and it's more complicated than I would've liked. I just thought it

KONTINUES PAGE 39

MAGNUM

PLUS IQ

UK TOUR

November

15th DUBLIN, S.F.X.
16th BELFAST, Queens University
18th WORTHING, Assembly Halls
19th CARDIFF, University
20th DORSET, Poole Arts Centre
21st WARWICK, University
22nd NORWICH, U.E.A.
23rd ST. ALBANS, City Hall
24th PORTSMOUTH, Guild Hall
25th BRISTOL, Colston Hall
26th LEICESTER, De Montfort Hall
27th READING, Hexagon Centre
28th ST. AUSTELL, Cornwall Coliseum
29th ESSEX, University
30th FOLKSTONE, Leas Cliff Hall

December

1st ST. HELENS, Theatre Royal
2nd NOTTINGHAM, Rock City
3rd GLASGOW, Barrowlands
4th EDINBURGH, Playhouse
5th MANCHESTER, Apollo
6th HANLEY, Victoria Halls
8th REDCAR, Coatham Bowl
9th BLACKBURN, King George's Hall
10th NEWCASTLE, City Hall
11th BRADFORD, St. George's Hall
12th SHEFFIELD, City Hall
13th BIRMINGHAM, Odeon
14th LONDON, Hammersmith Odeon

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SHOCK

FROM PAGE 36

was a straight Gary Glitter tune but it didn't turn out that way.

"And it's not in Ian's favourite key either. It's in D, as are '. . . Sanctuary' and 'Rain', which is good in a way because it stretches him. It's funny, because until recently I just thought vocalists could sing *any* song. I never realised they couldn't sing so well if they were in the wrong register!"

'LOVE': "We knocked 'Love' and 'The Phoenix' together after we saw you at Stanbridge. They were just quick things I did to bear in mind for the future but when Brzezicki started drumming to them they fell into place really quickly. 'Love' is definitely my favourite track because it's very direct. We're into the simplest way of putting songs across because it's the most effective way. A lot of heavy rock bands have that simplicity – though I don't know if that's due to a lack of imagination!

"A lot of our contemporaries haven't made as many steps forward as we have because they haven't been through the de-learning process and gone back to basics, they're still hovering around the arty area. Simple is always best. Ian's been saying it for years but he doesn't play anything and it's taken a while for me and Jamie to de-learn. Natural is best. One night working in a bedroom and 'Love' was ready to go!"

'BROTHER WOLF, SISTER MOON': The only track on the album that really harks back to Ian's American Indian interest and it's ballad he's had for ages. It's very much a typical slow Cult track."

With the typically Culty 'Bad Medicine Waltz'/'Bone Bag' bluesy feel?

"I guess so, though I don't possess one blues record! I do possess a lot of white man's blues however, and it's that kind of 'soul', as in 'emotion', that we capture. Free were really brilliant at it, but I don't think

THE CULT: "We purposely talk about Led Zeppelin in interviews cos to many they're the ultimate band to slag"

many bands today could get away with a slushy ballad like that. I really like the tune!"

'RAIN': "We actually had the music written and recorded and then three days before the end of recording Ian came up with the lyrics and we just did it. It's not that immediate a song, but it's got a good groove to it. I've heard it loud and it sounds *very* good! It's got the appeal of 'Sanctuary' but at half the nodding speed! I like records with nodability cos they're idiot-proof! ZZ Top have made a career out of it and Billy Idol's not bad at it either. I like a record with feel, cos it's so much more important than gimmicky effects like . . . er. . . backwards snare drums! Anyway, 'Rain's the first single . . ."

'THE PHOENIX': "A glorious racket and Ian's favourite track; its working title was 'Stooges' cos that's where the influence comes from. I'd never used a wah-wah before but the studio engineer had one and I just plugged in for a laugh. It really fitted the song, though, and it's great cos we're at quite a noisy stage in our career! Kinda reminds me of a cross between Hendrix, the Stooges and the Crazy World Of Arthur Brown!"

'HOLLOW MAN': "Another single choice at the time of 'Sanctuary' but we chose the latter in *contradiction* to the record company and we were proved right. It's a lotta people's fave track and a lot of people don't rate it. I dunno myself, it kinda comes and goes with me."

'REVOLUTION': "I like the song, though I'm not too crazy about the way it turned out. We knocked it up as an encore on the last tour and to me it's a classic song, verse and chorus, lifting and dropping in the right places. I spent a lot of time on the solo cos the other guys wanted a Chuck Berry kinda thing and I was after Mick Ronson meeting Phil Manzanera! I ended up stamping me feet and saying I'd take me ball home if they didn't let me do it my way! Good song, throw a few jingle bells on it and well . . . the thought hasn't escaped us!"

'SHE SELLS SANCTUARY': "To be honest, I'd have preferred it *not* to be on the album but it was a compromise we were prepared to make. It's great because it's the song that's given us some kind of world footing and got us out of the indie scene. It's a good scene, but there's a lot of 'head up its own arse' about it! Funnily enough, we haven't had too many slagging letters, there've been more saying they're glad we made it and that it was great to see a decent band on *'TOTP'*, which was nice! Someone said the song's only got three chords in it! So what? That was alright when punk started but it seems you've got to have 97 chords in a song these days!"

'BLACK ANGEL': "Ha. BD's ballad! I wrote everything, including the melody for the singing. I just put a complete songwriting head on and did the lot on an acoustic! Naturally, I really like the tune. And that's it, except we've got four other songs which we might put out as singles or as an EP or something which I really like too. There's 'All Souls Avenue', which we played on the last tour and has turned out really well, there's one called 'Conquistador', 'Judith', a real uptempo rocker, and one that's still untitled. So we're knocking out the material really well just now!"

Is the album more representative of the individuals who comprise the Cult than 'Dreamtime' was?

"Very much so. The first LP was too fast and too confused, although there *were* good bits on it. If we'd known then what we know now it would've been a lot stronger. We needed to sit back and think, and on this album we've done a bit of 'less is more'-ing! We wanted a polished rawness, like the Led Zep LPs had. Those records are very powerful without being too airbrushed. We've tried not to make the songs into something they're not and it seems to have done quite well for us so far."

Yup, the roots are more on display on 'Love' . . .

"Yeah, but it's a very natural thing for us. It's not the affected 'rock is back' bit that so many bands are going for these days. It's not 'Let's be the first band to go Led Zep'. We were being slagged for that a year and a half ago, like 'Eek! They sound like Led Zeppelin!'. Now the critics can only slag Ian for being a 'hippy'! It's funny, cos he's about the most aggressive frontman I've ever seen on stage and he gets into more lumber than these supposed macho guys!"

Yeah, though from what I've seen he has a lot of difficulty standing up on stage!

"Yeah, well we're packing that rock 'n' roll excess bit in. We're trying to get a bit sensible, a bit grown-up – within reason of course! We're not yer archetypal rock 'n' roll band anyway. The sex and drugs and rock 'n' roll thing isn't really us. It's a bit childish. Y'know, bottles of cider and falling over in pool of vomit! (*Oh, I don't know – Xavier Russell.*) We'll still be having a laugh, though!"

SO WHO *does* love ya, eh? A bunch of contradictions rolled into one homogenous package. Whether the band's 'Gothic' (or whatever you wanna call 'em) following will go along with the Cult's development will be intriguing to watch, but I can safely say that the band have a damn sight more to do with good, honest rock 'n' roll than the majority of today's Metal morons and poseurs . . .

The Cult are the most exciting band to cross these ears right now, and I'm not the only one to think that cos the four have just signed to *Sire Records* in the States (they're on *Beggars Banquet* in the UK) for a rather large amount of money. You'll buy the record, you'll go see 'em on tour and you'll love 'em, right?! Naturally!

PENFRIENDS

FEMALE 21 into Bon Jovi Crue Ratt Whitesnake Box No K577.

SPECIAL NOTICES

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THE KOLOSSAL KILLE

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YES! HERE it is, the chance to kit out your band entirely with some of the very best new equipment available: specially chosen by the *Killerwatt* staff.

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WHAT YOU HAVE TO DO

Below is a series of Kwizz Kwestions, aimed at the guitarist, bassist, drummer and vocalist in the band. Then comes the tricky bit. From the reviews here (and the *Killerwatt* reviews over the past few months) you have to calculate the total cost of all this equipment (including VAT)! We've computed the total price from the recommended retail prices supplied to us by the manufacturers, as of October 1, 1985.

So, the closest to our figure, after all the other questions have been answered correctly, is the winner.

Finally, many thanks to the various manufacturers and distributors who have donated their equipment for the *Killerwatt* kompetition, to the Camden Palace for the photo session and the very best of luck to all entrants.

PART 1

IN THIS first part, you have to correctly match up guitars to the players most famous for using them. Don't forget, some artists use the same guitar . . .

PLAYERS

(A) Ritchie Blackmore **(B)** Jimmy Page **(C)** Andy Powell **(D)** Ted Nugent **(E)** Angus Young **(F)** Lemmy **(G)** Steve Rothery **(H)** Eddie Van Halen **(I)** Bruce Springsteen **(J)** Yngwie Malmsteen

GUITARS

(1) *Rickenbacker Bass* **(2)** *Gibson Flying 'V'* **(3)** *Fender Stratocaster* **(4)** *Yamaha SG Series* **(5)** *Kramer* **(6)** *Fender Telecaster* **(7)** *Gibson SG* **(8)** *Gibson Les Paul* **(9)** *Gibson Byrdland* **(10)** *Aria RS Esprit*

PART 2

IN THIS section, you have to know just a bit about the general history of musical instruments. But, to give you a few clues, we've listed three choices for each question.

BASS SECTION

(A) Who invented the electric bass guitar?
Was it: (1) Leo Fender, (2) Les Paul, or (3) Adolph Rickenbacker?

(B) How is the bass guitar tuned (from lowest to highest string).
Is it: (1) EGBA (2) EADG (3) GDAE

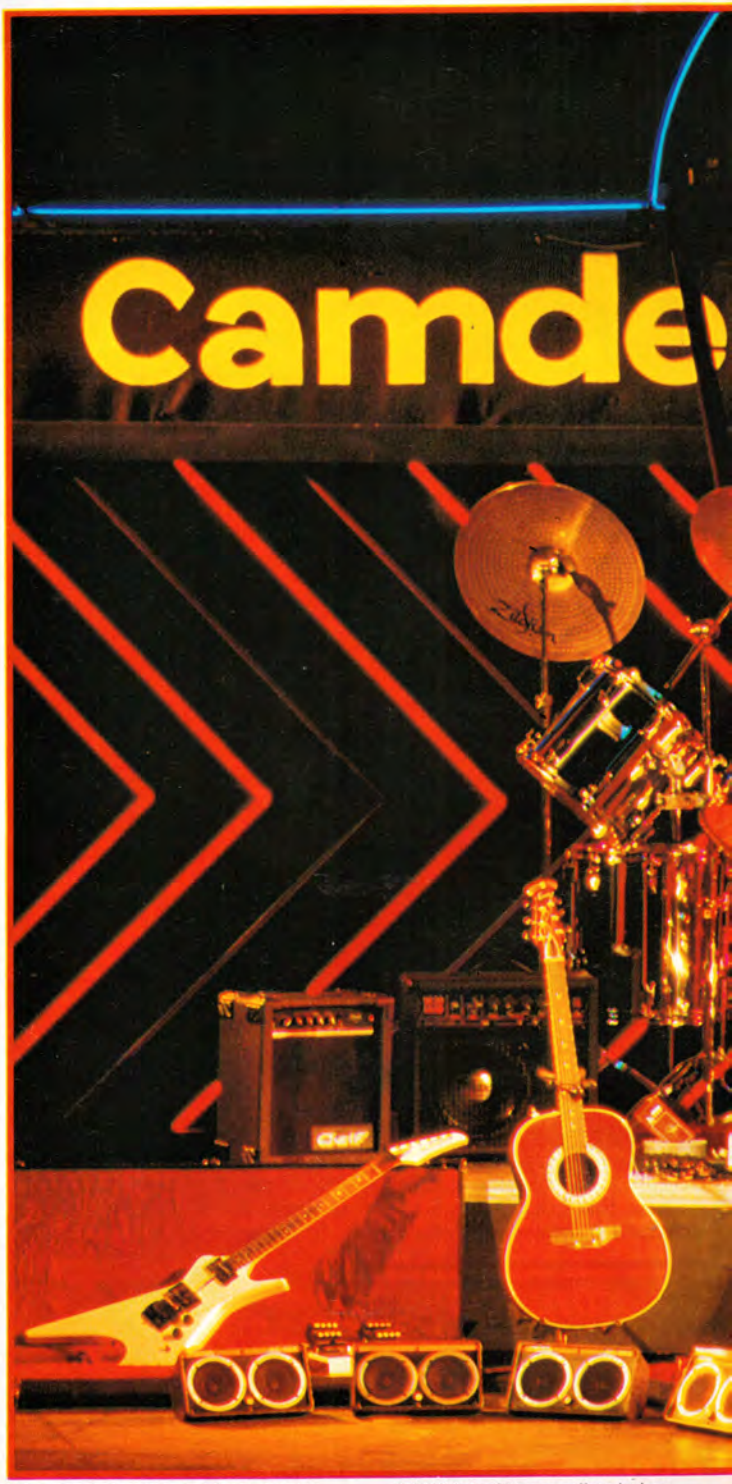
(C) Below is a list of famous basses, but one is a figment of the *Killerwatt* imagination!
Which one is it? (A) Fender Precision (B) Gibson Victory (C) Rickenbacker 4001 (D) Westone Dynasty (E) Bergsteiner Headless

PERCUSSION SECTION

(A) The *Zildjian* company now make their famous cymbals in the USA, but where did the *Zildjian* family originate from?
Was it: (1) Italy (2) Turkey (3) Spain

(B) Which of the drummers listed below is left handed?
(1) Carmine Appice (2) Phil Collins (3) Cozy Powell

(C) Drumsticks are made from hardwoods to take the strain: which of the woods listed below isn't used in stick making?
Is it: (1) Hickory (2) Maple (3) Balsa



VOCALS SECTION

(A) 'Sibilance' is a problem with some vocalists and their microphones. But what is it?
(1) Teeth grating on the microphone (2) The accenting of 'T', 'S' and 'P' sounds (3) Too much bass sound

(B) Which of the vocalists below hasn't released a solo record?
(1) David Coverdale (2) Joe Elliott (3) David Lee Roth

(C) 'ADT' is a studio device often used to enhance vocals. What does 'ADT' stand for?
(1) *Actual Dimension Tones (2) Automatic Double Tracking (3) Alternative Dimension (4) Alternative Delay Track*

PART 1
(pair the letter and number together, *ie* A&4, F&7 *etc*)
A3 B C D E7 F1 G4 H5 I J3

PART 2
BASS SECTION QUESTION A ADOLPH RICKENBACKER
QUESTION B
QUESTION C

PERCUSSION SECTION QUESTION A TURKEY
QUESTION B COZEY POWELL
QUESTION C BALSA

VOCALS SECTION QUESTION A
QUESTION B JOE ELLIOT
QUESTION C

GIVE YOUR ESTIMATE OF THE TOTAL COST OF ALL THE EQUIPMENT (INCLUDING VAT)

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Pic Ray Palmer

TO HELP you calculate your total price for the hardware on offer, here is a brief guide to the incredible equipment.

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HONDO 'FAME SERIES' ZEBRA GUITAR RRP £225

I HAVE always had this feeling that hybrid instruments, in other words those that use both humbucking and single coil pickups, are the future for guitars. Y'see, a single coil gives that bright piercing scream so loved by R. Blackmore, Hendrix etc and the humbucking pickup gives the Gibson growl, like Jimmy Page, Angus Young and all.

This new Hondo 'Fame Series' Zebra guitar is just such a guitar, with two single coil pickups at the bridge and middle positions, and a damn great big humbucker down by the bridge. The whole thing is roughly based on the traditional Strat shape, except for the low slung headstock, and of course that paint finish!

As for the rest of the hardware, the Zebra is fitted with a very powerful tremelo system, the usual volume and two tone controls and a five way selector switch, allowing the player to choose between five different combinations or sounds from the pickups.

But apart from a shock at the stark stripes, the suprise of the week came when this Beast From The East (full of Eastern menace. . .) was introduced to my amp. All of a sudden, BLAT! and there's this Oaksey shaped hole in the wall. . .this is one mutha of an axe.

To start with, the guitar has a high output, which means that amps and pedals get a stronger signal, and so work more efficiently. The neck pickup gives the usual Stratty raunch, and the ability to create the subtle ringing sound, for example on Rainbow's 'Starstruck'.

The middle pickup delivers an interesting range of sounds: with both the neck and middle pickups together, Dire Straits' rhythm section invades your house, while the middle on its own provides a biting clanky sound.

Then comes the humbucker. These are so named because they, literally, 'buck the hum' – basically, they don't whine and whistle like the old single coils used to. This particular example of the pickup craft is powerful, and it gave me real pleasure to take an already motoring guitar into another dimension of sound completely. Just clicking through the stops on the selector gives me a shock. . .the 'normal' sounds all emerge as usual (though with some style!) and then you hit THAT end notch. Not so much Kerrang! as Kerrsmash! With plenty of high frequency sound coming through the humbucker, it has a tendency to feed back somewhat, and playing the Zebra very near a stack isn't recommended.

Before we go into the physical details though, a gripe about the tremelo. Not only was it hard to seat the trem arm in the notch, it was also hard to get it to position itself comfortably above the strings. This is a bane, and the upwards curve of the tremelo arm doesn't help any. The reasoning behind the curve is to allow the arm to come nearer to the body, at a greater angle than normal. This gives more room for the bar to loosen the strings. But, and here's the crunch, when the arm is fully down, the strings are so loose they flop all over the body, and also take great delight in jumping right out of the nut! Wild stuff, but I'd rather it didn't.

That apart, the maple neck has a nice feel, and the hybrid Fender/Gibson idea has even been taken to the profile of the neck – a combination of an almost flat fingerboard and a squashed 'D' shaped back. The headstock, finished in the same pattern as the body, is fitted with Grover machine heads, efficient and good quality. These don't slip, but with the tremelo in action, and with no nut lock to keep the strings in order, the nut has to be lubricated, the best way being with a soft (4B grade) pencil. There, trade secrets coming out!

The mirror-finish scratchplate is a big eye catcher, and the only problems would seem to be in keeping fingermarks off it. A cloth (even a soft one) will scratch this plate, so really it's down to light touches with cotton wool. It is fun though. . .being able to watch your hand playing from underneath! You can also use it to reflect stage lights into the audience. Instant pose machine, I assure you.

Overall, I would say this is a very good value guitar. The price doesn't really reflect the workmanship, or the capabilities, of the Zebra. The parts are all well made and well assembled, and the sheer weight of the guitar tells you that this isn't an axe to be taken lightly (sorry!). A guitar that stands up to tough playing conditions, delivers a strong hard rock signal, and which plays and looks beautiful – the Zebra will find favour with guitarists from the professionals right through to the beginners. Only time can tell how the finish and scratchplate will stand up to long term use.

All things considered, the British Music Fair recently showed that there are some very exciting, and very inexpensive new instruments from the East due here any time now – the Zebra obviously hoofed it. . **–T.O.**

NEWZ·NEWZ

★ **HH ELECTRONICS** are back with a new range of guitar and bass combos. The amps, all rated at 100 watts, are available in five designs: the L100 guitar combo (£301), B100C is the bass version of the same (£272), and the bass head alone, the B100H, is also available (£173). A keyboard model, the K100C (£342) and just the keyboard head, K100H (£230), complete the picture. These are a radical new design for HH, and the tone circuits especially make these versatile amps for their size and price.

Details from: HH Electronics Ltd, Viking Way, Bar Hill, Cambridge, CB3 8EL Tel: 0954 81140

★ **RICKENBACKER INTERNATIONAL UK** is a new company set up to distribute the Ricky range to the British Isles. There are several new guitar and bass designs, as well as the time honoured classics of the series, like the 4001 bass. Various problems have kept the Rickenbacker name out of the music shops over the last couple of years, so it's a big Welcome Back to them. Be warned. . .Lemmy now has fresh supplies! The guitars and basses should be in your local shops soon, but in case of difficulties, or for further info, contact Rickenbacker, 20-22 Silver Street, Bury, Lancs Tel: 061 797 3760

★ **DOD,** THE American effects pedal manufacturers, have announced the release of the new PDS 1550 Programmable Distortion pedal, with the addition of echo facility. The new pedal, in a dazzling yellow, features two distortion channels, with dual footswitches to switch between them. There are separate gain and level controls for both Distortion A and Distortion B, the first being a 'Heavy Metal' sound, and this channel also has programmable filters, programmable delay (echo) time and three way parametric EQ. Distortion B gives a full range of distortion/overdrive effects, from crystal clear to saturation. The PDS 1550 can be further programmed by removing the backplate, where seven switches allow for the resetting of the delay, the low boost, facility, delay time and the high cut/boost filters.

Dod also recently released the FX45 Stereo Reverb pedal – a tiny unit, into which they have crammed a 'Room Sizer' control, adjustable to simulate rooms from 170 square feet up to 280 square feet. Delay time is available from 280 – 600 milliseconds.

Details from: Rhino Music Spares, Burnham Road, Dartford, Kent. Tel: 0322 77321

★ **MARSHALL,** WHOSE logo can be seen at the back of almost every gig, have just introduced a new rack mounting amp system – for bass guitars. With five band rotary EQ controls, plus Contour and Boost facilities, the new series is powered by full MosFet amps, delivering 200 watts (model 3520), 100 watts (model 3510) and a massive 400 watts of bass power from model 3540. And to allow players to tailor the bass system to their needs, Marshall have a wide range of different cabs and speakers available.

Details from Marshall Ltd, Denbigh Road, Bletchley, Milton Keynes MK1 1DQ Tel: 0908 75411

★ **GELF ELECTRONICS** have introduced a new pair of tiny little valve combos. Called the HM series (it stands for Hybrid Mini) they have a valve pre amp, generating all the rauch 'n' roll you need, while a powerful MosFet amp delivers it to the speakers. Both the guitar and bass versions check in at just £99! Which must be a record for low prices in the amp market. Details from Gelf Electronics, 11A Home Farm Industry, Bletchley, Milton Keynes. – **T.O.**

HONDO 'FAME SERIES' ZEBRA BASS RRP £175

I COULD probably review this guitar in just three words: an absolute steal! I've played lots of basses that are better, I've played even more that are a lot worse. I had initially checked it out with the thought that its RRP was £265 (I don't know how I arrived at that figure) but when I checked, and found that it was £175, I had to have a bit of re-think.

I sat it on my lap and just looked at it for what must have been ages. Was there something very basically 'wrong' that I'd overlooked?

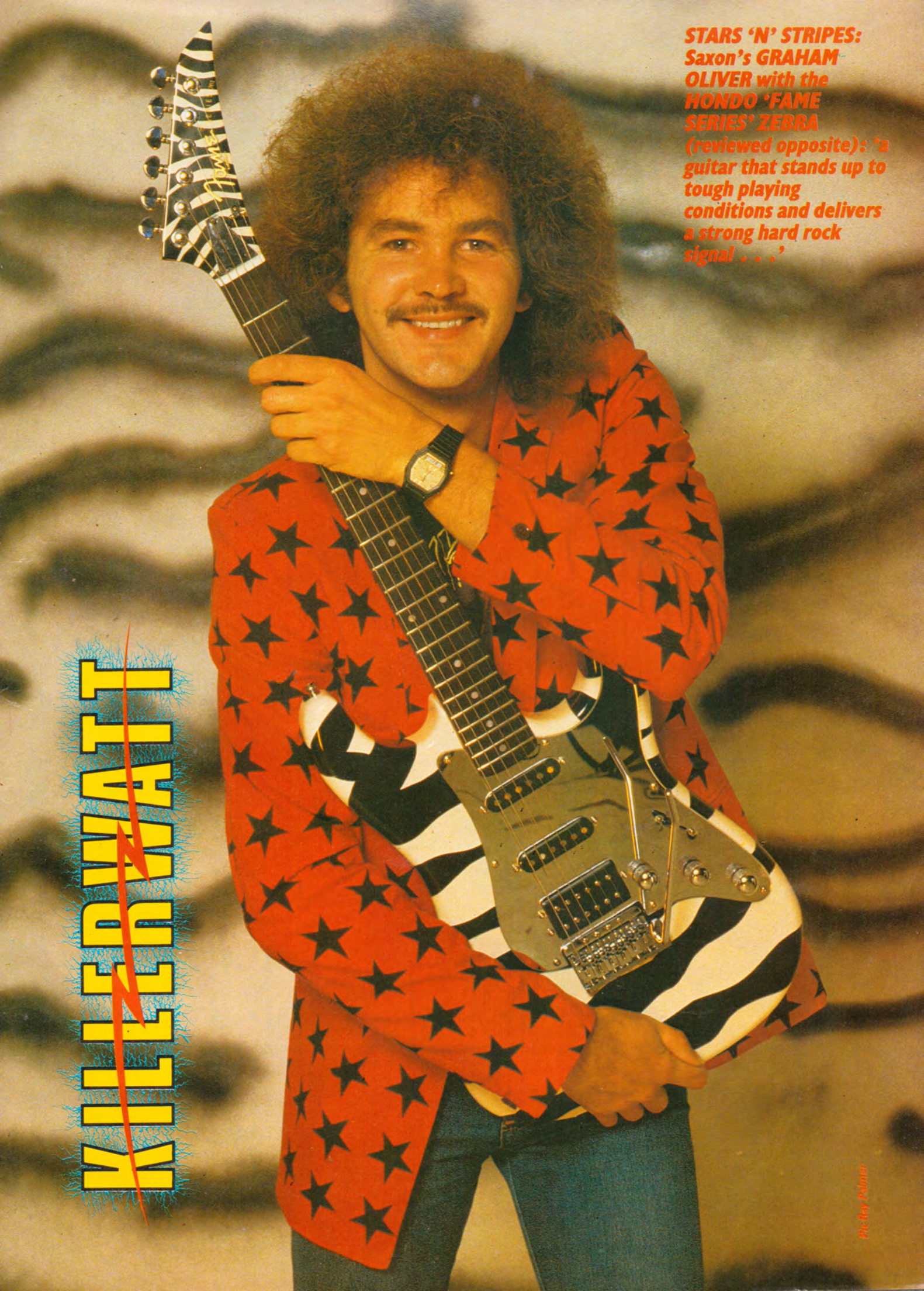
Firstly, let's get the facts down: the 'Fame' is a very familiar 'Precision' body shape but with a different, and very striking, head and is finished in black and white zebra striping. It also has a mirrored scratch-plate so that you can check your make up between numbers. It has a bolt-on neck with 20 frets set into a dark-stained rosewood fingerboard – reasonable action, smooth and comfortable to play and a good 'feel'. The machines are high ratio Grovers. The bridge is a solid looking affair; chunky brass saddles, each with full height and intonation adjustment, resting on a chromed base-plate.
The pickups consist of a 'Precision' type split one in the forward position and a pair of 'Jazz' type wired together in the bridge position. The latter can also be switched to single coil, utilising just the 'forward' one of the pair. Controls are volume, tone, a three-position micro-switch for pickup selection and a similar one for the coil-tap facility.

Now, when you look at what we've got so far it's still difficult to come to terms with that £175 price tag. A neck as playable as this, two (effectively three) pickups, very well finished, cosmetically attractive, Grover machines? You'd still be getting a hell of a bargain even if the sound was to prove a bit uncool; which it didn't.

With one or two reservations the sound is pretty good. The range, for a start, is wide; the top end is sharp; the bottom is deep and heavy if slightly 'boomy', but certainly nothing that you could seriously and honestly label 'bad', and the mid-range has a rather stylish 'attack'.

My only couple of reservations about the sound are, strictly speaking, not reservations about the quality of it, but more the production of it. There is quite a noticeable difference in volume levels across the strings; in particular the 'A' string is quieter than the others. The other thing that I wasn't too happy with was the differences in volume levels of the various pick up selections/modes. Using just the back pickup, there's a large increase in volume when you switch from twin to single coil. But as bass players tend not to do as much switch flickering as guitarists (once they've got the sound they want, that is) it's not something I'd be unduly worried about.

Enquiries: John Hornby Skewes Ltd – Tel. Leeds (0532) 865381. – **P.H.**



STARS 'N' STRIPES: Saxon's GRAHAM OLIVER with the HONDO 'FAME SERIES' ZEBRA (reviewed opposite): 'a guitar that stands up to tough playing conditions and delivers a strong hard rock signal . . .'

Pic: Ray Palmer

Pic Ray Palmer

The Long And Winding Road

JUDIE TZUKE (above) is back on the road after an absence of two years, two years of change and re-evaluation. DAVE DICKSON listens in

EXPLANATIONS: this interview was actually recorded last year but became buried somewhere along the way. It happens every so often but that it should have to happen to someone like Judie Tzuke is especially regrettable.

Here is an artist for whom I have the utmost respect and admiration, someone who deserves, indeed *needs*, all the support she can muster from whatever quarter. That *Kerrang!* so shamelessly let her down last year on the release of her first single for her new label ('You' and *Legacy Records* respectively) remains a large blot on its credit book. All I can say Judie is: I'm sorry it took so long!

Reminiscences: I saw Judie Tzuke twice on her last tour in support of her third album for *Chrysalis*, 'Ritmo'; once in Sheffield (reviewed issue 53) and once in Brighton. Judie Tzuke inspires that kind of country-wide trekking amongst her followers, with whom I have aligned myself ever since 1979 when I first encountered her exquisitely wonderful voice on 'Stay With Me Till Dawn'. It's a little disconcerting to realise that to this day Judie Tzuke is best remembered for this debut single rather than the wealth of superb material that has followed in its wake. That evening in Sheffield I shared some scotch with Ms Tzuke who, naturally enough, asked me what I thought of her set.

"I thought it was great," I answered, without hesitation, "but you left out my favourite track off the album, 'Walk, Don't Walk'. . ."

"Oh, we can learn it, we can put it in," she offered, a shade of panic tingeing her voice. I believe if I'd made enough fuss about it she would have included the song in her set. I suppose this was insecurity manifest.

Later I watched her sign an endless stream of autographs for the faithful who had queued up outside in the icy Sheffield night. She was complaining earlier about a slight chill so I gave her my *Kerrang!* sweatshirt to stave off the cold. Tour manager Eddy Butler and guitarist/co-writer Mike Paxman were concerned that she shouldn't spend too long in the draught. But Judie Tzuke would have none of it. Everyone who wanted one got an autograph. I had a hotel room to retire to. Judie Tzuke had only a tour bus and another gig, this time in Manchester the following evening.

Towards the end of the tour I caught up with her again, this time at the *Brighton Dome*. Her voice was a little hoarse – that night in Sheffield had obviously done her no good at all. The tour had been a sell-out wherever she went, her album was the finest thing she had recorded to date. . . yet Judie Tzuke was not a happy woman. As she sat in her dressing room fiddling with her make-up she confessed to me that she was ready to give up singing altogether. I was shocked, I remember that distinctly, almost shattered. But why? The *Business*. She was sick and tired of being involved in the recording industry. The Biz exacts a frightful toll and Judie Tzuke believed she was down to her last pennies.

Outside, the crowds queued again for the chance to see her up close, to ask for her signature on their pieces of paper, and the brave ones to try and steal a kiss. Judie Tzuke was preparing herself to meet them. I handed her my tour programme.

"Would you sign this?" I asked, "and write something on it."

Judie Tzuke paused long and deliberately, twisting the pen in her fingers before finally setting it to the cover. She wrote: *'To Dave, Help! Love Judie Tzuke'*. I only hope this helps.

IMPRESSIONS: in the text of that tour programme it states: *'The album ('Ritmo') finds Judie full of confidence, a confidence shared by her record company* (Chrysalis), *with it's* (sic) *freshness and atmospheric strength looking set to make it the most successful release of her career.'*

Whoever wrote that obviously never spoke to Judie.

The Judie Tzuke I encountered at the *BBC Theatre* in Shepherds Bush as she prepared for an appearance on *'Pop Quiz'* certainly WAS a more confident creature, more certain of herself and of exactly what she wanted than at any time I had met her previously. There was a subtle change in her attitude, a kind of emerging inner strength; it's as if she'd been on a voyage of discovery during the intervening year since our paths last crossed and found that she really *did* like herself after all. Although still uncertain, still faltering, she is at least more open and willing to see that when things haven't gone right it isn't necessarily her that's to blame. People have always had lots of ideas about Judie Tzuke as *product* but no-one – till now – seems to have had much idea about Judie Tzuke as a *person*. Hence the tour programme blurb before.

Chrysalis – on paper, at least, the perfect record company to handle a sophisticated act like Judie Tzuke – declined to take up their option on renewing her contract despite the unprecedented success of the 'Ritmo' tour. So what went wrong?

"They just weren't prepared to do anything. . . I don't know why they signed me really. After they signed me I had a meeting with the boss and he said': 'Why don't you record something like 'Angel Of The Morning' by Juice Newton?' And I said, 'If that's what you want why on Earth did you sign *me*?' And it was like that from then onwards.

"I really liked the feel of the people at *Chrysalis*, I liked lots of them, but I don't think they did much for me at all. . . and yet I was really excited when I signed to them.

"The problem was that they didn't do anything. They didn't particularly like 'Shoot The Moon' (her debut *Chrysalis* album and, incidentally, one of her finest) so they didn't do much with it. And then with 'Ritmo' they were jumping up and down saying 'This is it!'. . . and I think they worked the single for about a week and then gave up!"

Judie Tzuke's other output on *Chrysalis* was the ill-fated double live package, 'Road Noise' . . .

"The live album, which they asked me to do, I never saw an ad for *anywhere*. We wouldn't have done that unless *Chrysalis* had asked us to. It was stupid because they asked me for a double live album which I thought was crazy, I would rather have done a single live record. So I did the double because they wanted it and then we were summoned because the boss had wanted a single live and why had we done a double? Somebody had got mixed up somewhere; not me and not the boss, someone inbetween."

So Judie Tzuke and *Chrysalis* parted company with no tears shed on either side. At least no tears in public. In private Judie Tzuke teetered on the abyss of defeat, she'd had enough and she wanted out. Then, just in time, along came *Legacy Records* offering the kind of loose, open-ended deal that Judie wanted. They operate one step at a time, deliberately keeping things small and manageable. Judie had something to prove, not least to herself, and armed with the kind of backing *Legacy* were offering she set out to achieve it.

IMPRESSIONS II: in a way it was unfortunate for Judie Tzuke that her first hit was the ballad 'Stay With Me Till Dawn'. I love the track, as did an awful lot of other people, but its effect was, in the end, more detrimental than beneficial. Ever since its release, the marketing people (a curious kind of sub-species) have been trying to sell Judie Tzuke as the archetypal 'English Rose'. But go to any Judie Tzuke concert and you'll plainly see this bunkum exposed for what it really is: an image as two-dimensional as the drawing-board on which it was first pasted up.

Both her previous record companies, *Rocket* and *Chrysalis*, have argued that she isn't a singles act and have therefore doomed her to 'cult-dom'. And yet I cannot conceive that the bands on a similar circuit to Ms Tzuke have met this blinkered vision; bands like Genesis and Marillion, bands like Roxy Music and Simple Minds, bands producing sophisticated rock albums on the one hand and smash-hit singles on the other. I cannot believe that everyone who snapped up 'Mama' or 'Kayleigh' would be that interested in a show or an album by those bands, or that the lamented Roxy or Simple Minds haven't plundered two almost totally separate markets to gain the success they undoubtedly have.

"I just want a reaction," says Judie, "I don't want to go out on the road again doing the same things I've been doing for the last five years; I want to go out doing *this* album ('The Cat Is Out' – released at the end of June) and until I get some sort of reaction I don't feel it's right for me to go out . . .and also I'd like to do something a bit different! I'm not quite sure how or what yet but the set-up is different now."

The Judie Tzuke band has been distilled down to the nucleus of herself, Paul Muggleton, Mike Paxman and Bob Noble, who are individually responsible for the writing, performing and producing of 'The Cat Is Out'.

The latest single from 'The Cat Is Out', 'This Side Of Heaven', is gaining a fair amount of airplay. But will it be a hit?

"I don't believe that I can't have a successful single. If all these other people can do it I don't see why I can't! I don't understand why I can't."

I'VE A FEELING that Judie Tzuke's time *will* come . . . and soon. She's now being handled by Paul King (Tears For Fears' manager) and, at the time of writing, she's just added an extra date at London's *Hammersmith Odeon* and now plays there for two nights (October 18 and 19).

Judie Tzuke is back on the ball-park, only this time she's playing by her own rules.

WAITING FOR AN `ALIBI´...

Three years since their last UK shows and two years since their last album, Dutch outfit VANDENBERG finally have a new record in the stores. PAUL SUTER quizzes mainman guitarist ADRIAN VANDENBERG (pictured right) on just what's been clogging up the works . . .

METAL, METAL and more Metal. For a while many of us succeeded in maintaining the careful distinction between HM and HR, riffpower on the one hand and powerful *songs* on the other. However, as more and more bands entered the arena – especially in America – the edges began to blur and fade. Now we've got HM bands writing great songs and aspirant HR stylists who couldn't write their way out of a *Cornflakes* packet, and the distinction has become increasingly difficult to hold down and define. 'Metal' now seems to be the chosen all-embracing tag.

Cast into this wider sea, it's rather more difficult to spot the survivors floating on the surface amongst the debris of dross, and that's where Vandenberg's current problems commence. Three years ago their launch was a focus of attention as they slid down the *Atlantic* (okay, *Atco* if you're going to be pedantic) slipway; their debut album was a striking piece of work, and as they cruised through Britain in convoy with the S.S. Schenker nobody foresaw that we would be losing sight of them for a couple of years. A voyage to America (God, this nautical metaphor is getting rather tenuous, mind if I give it up?) found them greeted with open arms, and with 'Heading For A Storm', their 1983 release, they missed out Britain altogether.

Now it's 1985 and the new 'Alibi' LP is upon us, as much an *aide-memoire* as a calling card from the Dutch *maestros*. We hadn't quite forgotten the boys but 'what on earth happened to Vandenberg?' was the question we were asking rather than the less weighty 'when's the next album coming out?'. Well, here it is at last, and with the band in Britain to shoot a video to accompany their upcoming single it was time to corner guitarist and band-leader Adrian Vandenberg (I guess the Dutch 'Adje' has given way once and for all to the Anglicised 'Adrian') for a de-briefing session on the missing years.

He's an affable and open interviewee and not one to impose journalist/artist barriers – indeed both the mighty Hojo and myself have sampled the hospitality of his apartment in Holland – so one thing there was no need to fret about was interview bull. Or indeed a tongue-tied interviewee. With very few interruptions from *moi*, *Kerrang!* now proudly presents 'What I Did (Whilst You Thought I Was) On My Holidays' by Adrian Vandenberg. . .

"After we went to America with the album ('Heading For A Storm') we did a sold-out tour of Japan, then came back for a short tour of Holland, and that was when we *should* have started our new album – Autumn last year. But as soon as we'd finished the demos both Phil Carson (head of *Atlantic International* in London) and Reen Nalli (head of *Atco* in New York) – the two people who had signed us – resigned, and the label felt they couldn't continue with anything until they had successors for Phil and Reen to take responsibility for us and make decisions.

"It took a couple of months, and we couldn't even talk to producers in that time, not knowing what was going to happen. Then we had to start all over again with the new people; make demos, wait for them to listen and reply to us, and it was another six weeks or so before we got the go-ahead. We wanted to work with a producer like Martin Birch or Ron Nevison but we lost them through the delays; they were unavailable at the time when we finally needed them. But then we remembered Jaap Eggermont who had contacted us earlier. . .

"We wanted a heavier album than we'd made before, which is why we were talking to Birch and Nevison, but we knew that Jaap had done some interesting things in Holland before he got famous with 'Stars On 45' (altogether now – *'him?????'*), and he'd worked behind the scenes with Golden Earring too. His main thing is the sound, he's got very good ears, and when we talked the right feeling was there immediately. We had a very clear idea of what we wanted to do and he had the same ideas.

"Another factor that helped is that we're a Dutch band and after recording two albums in Britain with a British producer it felt right to make a totally Dutch record."

OK, THAT'S much of the absence from our eyes and ears taken care of, but I reckon that still only takes us through to early '85. Somebody took their time in the studio, perhaps?

"Three months. We took a lot more time on the vocals, more on the rhythm tracks and more on the guitar, looking for sounds. It's a logical development from the first two albums; the first was a bit rougher than the second, which was rather more melodic, and I think this one's got the best of both worlds".

Sure thing boss. As Doc Doom related in his album review, 'Alibi' is a strikingly mature record, playing all the traditional shots but with a touch of stylish flamboyance, and evidently put together thoughtfully rather than frantically, as could well have been the case. Obviously the delays did not cause panic to set in, and the guitar playing in particular gives rise to a great deal of admiration for its avoidance of *clichés*. Adrian's a fine player, and on this evidence a truly individual stylist.

"Thank you. I like to work that way with everything, songs and lyrics as well as my playing; to surprise people is one of my aims in life. With a lot of bands you can take out guitar solos and drop them into different songs, even drop them into another group's album and nobody would know the difference, so I like to try and be as individual as possible, and it worked out a little better on this album than on the previous ones.

"Having 18 months between the second and third LPs helped a lot too, because you're learning all the time – I didn't start playing until I was 17 and I've only been professional now for a few years. It seems more natural now, rather than three years ago when all of a sudden I was reading about myself in *Kerrang!* and getting scared s**less wondering what people were going to expect from me! Suddenly I was being taken as seriously as Eddie Van Halen or Michael Schenker!"

Vandenberg have certainly picked a good time to be doing things a little differently, with America – or at least its airwaves – turning viciously on all things powerful. Thanks to their profile, bands like Mötley Crüe and Ratt are doing very well thank you and platinum-bound once again despite a huge lack of airplay. Vandenberg may have previously made their mark on the American market but they certainly don't have prior platinum status to single them out, and airplay would certainly help hugely in copping that shiny vinyl for the first time at a junction when there's a lot of identikit rock around.

"That's right. I like a lot of American rock but so much of it sounds the same – in Los Angeles in particular there are so many bands who look the same and play the same. At least in Britain there's more innovation; it happens in America too but as soon as somebody comes up with something new it becomes a trend overnight and everybody's doing it.

"I've never tried to latch onto a trend; right from the start I tried to write and play the way I felt, with no planning to get big in America by doing a certain thing in a certain way. If you do that you're always very vulnerable because you're a couple of steps behind; you run the risk that once your album's out the trend will have changed, so I just try to please myself. You can't be *totally* different because this is 1985 and the media is always there at your shoulder and you get subconsciously influenced by what's going on, but on 'Alibi' we're simply being *Vandenberg* once again."

CONSIDERING THE buzz which surrounded the emergence of Vandenberg three years ago, complete with record company trips galore (oh alright, two and no hotels), it's strange that this initial enthusiasm has been allowed to atrophy and effectively die. Circumstances explain much of the prolonged silence of course, but why haven't we seen these guys since those halycon days of the Schenker tour?

"It was a problem. One of the things we weren't happy about at the time was that *Atlantic* seemed to be trying to launch a new Led Zeppelin or something by following the same policy of not releasing singles, doing very little press and leaving people to *discover* that there was something happening.

"It was two years ago and I guess I can say it now, but what I think they forgot was that we were living in 1983 and not 1969 and that the media were so much more on the ball, yet we weren't getting ourselves

KONTINUES PAGE 48

Pic Ray Palmer

'ALIBI'...

FROM PAGE 46

noticed like everybody else. I think they should have released 'Burning Heart' as a single and 'Friday Night' too. They were hits in other places, and here they could at least have created interest and allowed us to tour.

"Instead we spent a lot of time playing in America, in Japan, in Europe, and we *wanted* to play in Britain – it's one of our favourite countries, and it's the home of hard rock and Heavy Metal – but we couldn't come over here because we weren't big enough to headline and there was no point doing another support tour after Schenker.

"We were forced to wait for something to happen, and then when it did with the last album appearing in the HM charts we were in the middle of an American tour, and by the time we got back it was over. Then Japan wanted us and after that we *should* have been in the studio...

"Now we have to more or less start again, but the amount of letters that we get from Britain is encouraging; we're getting more now than we were a year ago, and people still seem to want to know about us.

"In America it's looking very good with the new record already. 'Once In A Lifetime' went out to the radio stations as the single and apparently the phones were ringing right away with stations ready to put it into heavy rotation."

This reception by American radio must be a particularly welcome one for Vandenberg, for since their debut in that country they have seen a whole generation of US Metal come – and in some cases go as well – and much of it has been on the books of their own label, *Atlantic* (OK pedants, *Atco* is a division of *Atlantic!*). The implication is that maybe Vandenberg will have to fight for attention more than before, in terms of securing and maintaining the interest of their label in the face of other acts better placed geographically to jump up and down and scream to get noticed – ie. American based. But paranoia does not become Vandenberg...

"We don't worry. Maybe Ratt have shot past us, but it took Def Leppard three albums to get there. We have a solid reputation, a base from which to build and we're more ready now than we were three years ago.

"Anyway, I don't look on it as *competition* really. All you can do is write and play the way you choose, do something that you believe in, and then it's down to the audience to make a decision – and down to the record company too, to decide whether they want to work on it or not. I'm not going to let anything frustrate me – I'm a professional guitar player now and that's all I've ever wanted to be, everything else is a bonus. Other people may sell more records than we do, but I don't care.

"When we toured America for the first time we had Quiet Riot supporting us, and look what happened to them. But if we get up there I want people to say that we deserve it, I don't want them to say 'they're nothing special'. But whatever happens, as long as we're having fun it's alright."

IN A world full of rock stars with rock star egos, or at the very best likeable characters with a steely determination to make it, it's very refreshing to talk to someone as carefree as Adrian Vandenberg. In a business full of tension and pressure he's grateful for what he's got already and as a committed optimist he's not going to fret about the future – "What's the point of being a pessimist just so you can say, 'see – life *is* s**t, I told you so'?" he pertinently asks. But how come this most unusual attitude?

"To me music is something you should only do if you enjoy it – I can't see how any musician can make an impact on people doing something they don't enjoy. You listen to someone who's into music because they've heard you can make big money from it, and it doesn't work, so I just want to be happy doing what I do – and *that's* what sparks off an audience. Maybe we won't make it at all but I'm going to enjoy myself and already there are thousands of people who enjoy what we do, and maybe next year there might be millions – but it's not a race.

"As a guitarist I play from the heart, I'm not into being flash or as fast as lightning just for the sake of it – you have to *say* something. If you learn to talk real fast people might be impressed but they won't be able to understand what you're saying, so what's the point? With everything I do I try to say something, and if people understand it, that's great. If they aren't struck by it then maybe they'll check out Buck's Fizz and find that more to their liking, but that's OK. I'm having the time of my life and I'm not going to spoil things by being negative and worrying."

PANDORA PEROXIDE

...SHE'S WAKING UP, PAUL--- ARE YOU SURE SHE ISN'T MY LUNCH?
NO, GENE...SHE'S JUST LIKE US---
...AN INMATE.
BUT...DO YA THINK SHE'LL MISS ONE LITTLE LEG?
WHA-!? WHAT'S GOIN' ON?! WHERE AM I?!!
ANSWERS ON A POSTCARD? PLEASE?...ER...BEFORE I GO INSANE??
"GO INSANE"? BABE, YOU'RE ALREADY THERE.
OR HERE.
OR WHEREVER.
AHEM: DIDN'T YOUR MUMMY EVER TELL YOU IT'S RUDE TO TALK WITH YOUR TONGUE OUT? - NOT TO MENTION AWKWARD!
THERE IS NO LOGIC IN HERE, HONEY... YOU HAVE TO KISS THE MADNESS AND ACCEPT WHAT IS.
TAKE US FOR EXAMPLE, WE USED TO BE RICH ROCK-STARS - NOW THERE ARE TWO GUYS ON THE LOOSE MASQUERADIN' AS US! THEY'RE FAT, OLD, DON'T WEAR ANY MAKE-UP - AND THEY'VE FOOLED EVERYBODY!
HA! HA! HA! THEY FOOLED EVERYONE! HA! HA! HA!
NO! THIS CAN'T BE REAL! I'M EITHER IN GEOFF BARTON'S PLAYROOM ...OR...OR IT'S A...
...NIGHTMARE..?
OH, I SEE. IT'S THE OLD "GET HER OUT OF THE FANTASTIC SITUATION BY LETTIN' HER WAKE-UP" ROUTINE! TA-CKY!
STILL, NOW I'M AWAKE ...WHAT AM I GONNA DO? HA! WHERE'S THE NUT WITH THE TONGUE NOW I NEED HIM!?

THE GREAT KERRANG! POSTER GIVEAWAY

RONNIE JAMES DIO: an exclusive 32" x 23" pin-up coming your way next issue!

LITA FORD: combine the reverse sides of our three free posters to create a life-size pin-up of the* Kerrang! *readers' top female sex symbol!

FREE WITH the next issue of *Kerrang!* – an explosive 32" x 23" poster of Ronnie James Dio!

The Dio pin-up completes our sensational series of three free posters, which also includes Paul Stanley of Kiss (given away with our compliments in issue 104) and Jon Bon Jovi (a gratis gift contained within this very edition). And don't forget that you can combine the reverse sides of our pin-ups to create a life-size shot of luscious Lita Ford!

Each of the trio of posters must be worth at least £1.50. And we don't believe you'd be able to buy a life-size portrayal of Lita Ford for much less than £6/£7! And, of course, like all three of our promoted issues, number 106 will be shrink-wrapped in clear film to ensure that you receive your poster in tip-top and perfectly pristine condition!

The next issue of *Kerrang!* is bound to sell like hot rock cakes, so to avoid disappointment fill in the form on this page and hand it into your local noiseagent today!

DEAR MR NOISEAGENT,

Please start reserving/delivering* *Kerrang!* for me from issue 106 (dated October 31 to November 13).

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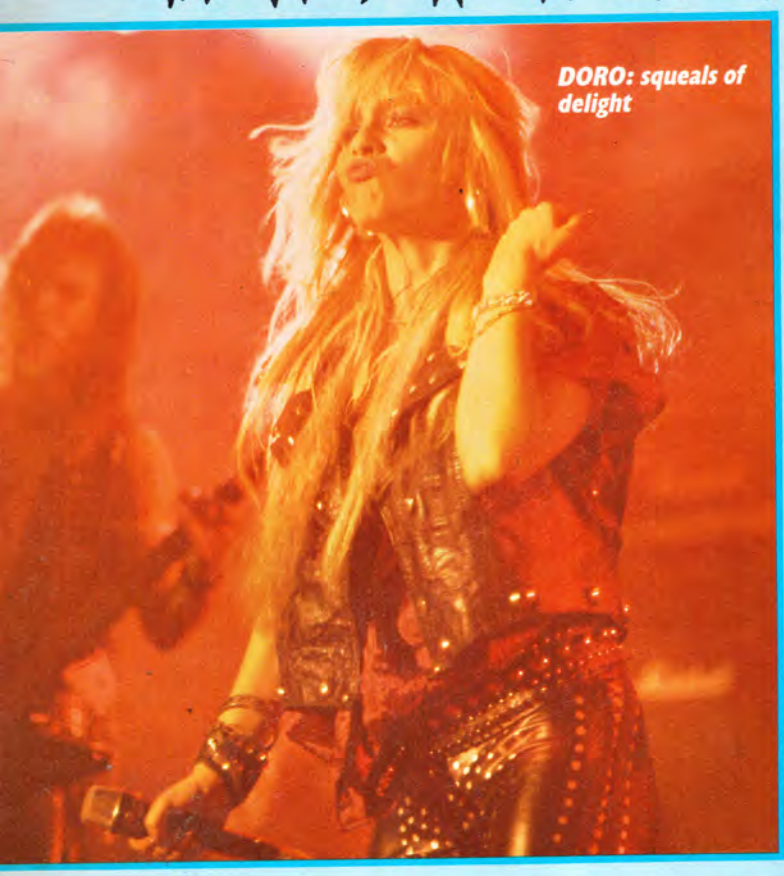
*delete where not applicable



DORO: squeals of delight

Pic Pete Cronin

SIZZLING!

WARLOCK
Marquee, London

THE SOUND is charged and diamond sharp, a dark frenzied pulse slashing out spitefully. Warlock are smashing shoulder first into the climax of 'Earthshaker', a ridiculous cornucopia of tortured Stratocasters, *strained tremelo arms, zealous bass and high pitched shrill. Even now, beyond the pain barrier, the sweet and demure Doro Pesch stands proud.*

I'm not a man for the heaviest of Metal. But here I am submerged in flying Metal madness, continually being battered black 'n' blue. And . . . the joy is literally pouring from my de-humanised brow, my hands reach to punch the air and my note book disintegrates in puddles of sweat. . .

I like it.

Warlock's British tour this time around amounts to a solitary Marquee *show on a Wednesday evening. It is not only sold out, but is a resounding triumph. There are people down the front who have queued all afternoon to catch a stroke from Doro's mike lead as she pistol whips the flying riffs like a professional Metal queen. And Jeez, has she got some great merchandise! Beautiful alright, but it's that voice which holds the captivation factor. Imagine Geddy Lee. No, higher still. Imagine David Surkamp (the operatic vocalist with Konnoisseur rockers Pavlov's Dog) or a particularly twisted yell from Rob Halford. Now do you understand? Probably not, but if you've heard the 'Hellbound' LP you'll already be gripping the page in serious appreciation.*

They move pretty good as well. Doro upfront, dressed in tight black leather with lots of straps, restraining buckles and shiny, shiny stilettos. The noise boys stand on each side of her with vogueish hair, tight strides, low slung guitars, one left-handed, one right-, making neat patterns, while drummer Mike Eurich gets stuck head first into fierce skin smashing. 'Out Of Control', 'Shout It Out' and 'Down And Out' come up trumps, demonstrating Messrs Graf and Szigeti's unique split guitar jousting (riffs against each other, but both on the beat) and Dorothy ornamenting the Metal extravagance by injecting a perfect amount of fervent lyrical melody.

OK, so I admit in both mode and style the Warlock sound isn't that imaginative, however hidden inside the mania of this extraordinary wrecking machine is a vision that'll cart them from Marquee *encores to* Nassau Colisium *sell outs.*

Believe it.

DEREK OLIVER

HEART
Radio City Music Hall, New York

TALK ABOUT back with a bang! There's a guy down the front, typical jeans, baseball cap and oversized T-shirt US male rock fan – and he's going doolally! Gripped tightly in his grubby mitts is a piece of cardboad that he waves about his head like a man possessed and scrawled on it, barely legible, are the immortal words: 'Nancy, I want to be the father of your kids!'

Ha, I bet he's not the only one in the 6,000 strong crowd here at *Radio City* either. But any which you slice it, Heart are back in business and eliciting fan response that can be monitored as anything from cerebral to groinal!

There's a definite change in Heart from the band I saw opening for Queen two or three years back and the band that's here rocking to 'If Looks Could Kill'. Firstly, their own stage show certainly gives 'em that big band feel. No, dummy, not as in fifty piece brass sections, in like, this troupe means business! Lotsa chrome pipes spewing dry ice, raised platforms a go-go and a huge walkway with a platform at the top for Ann Wilson to use for a dramatic entry! Impressed? Oh yeah!

Secondly, check out the new image. Y'know, I've been trying to do a wolf whistle for bloody years before tonight! Now? No problem! Nancy and Ann both look stunning in their chic Durannies meet Hanoi clothing amalgam and I guess you gals would look approvingly at drummer Denny Carmassi, guitarist/keyboards man Howard Leese and bassist Mark Andes (a real John Taylor-style icon, I'm assured!).

Yup, it all *looks* great for Heart but there are certainly points the band need to work on before they're really happening live again. Firstly, while Ann and Nancy in particular are getting into the art of performing and presenting themselves to the audience, Leese and Andes are still that little bit restrained when they should be at the front of the stage kicking butt! Small gripe maybe, but at 20 bucks a throw for a seat, entertainment has to be the name of the game!

Musically too, there's work to be done. The new album, 'Heart', is a corker, a pert little *melange* of tough rockers and sensitive ballads. It's heavily featured live but the wimpier end of the spectrum comes over as more honest. 'If Looks Could Kill' and 'The Wolf' are still lacking the guitar attack that the songs demand and a little more oomph in the six string department would be well appreciated! As someone so rightly stated, this looked like a video shoot rather than a blood, sweat and tears rock gig!

Don't get me wrong, this was a good performance. The band's choice of back catalogue material was impeccable ('Barracuda', 'Dog And Butterfly', 'Even It Up', 'Allies' and 'Crazy On You' for example) and Ann's voice was positively awesome. With material of the super-high calibre of hit single 'What About Love?' and 'Never', Heart showed that they're definitely back on the rails and they should certainly be with us for a good long while yet!

HOWARD JOHNSON

FM
Hammersmith Odeon, London

TWEAKING THE dial of clairvoyance across airwaves crowded with young rock bands yet to make any kind of substantial impression on us, the earnest listeners, the band who receives one of the most perfect receptions from me is FM. With a sugary selection of super-strong material, a suave set of highly-skilled musos and a sweet sound which is very 'Eighties', this classy quintet seems to have all that's necessary (and plenty of it) to be able to make huge strides into the more exclusive echelons of modern-day rock. They're certainly too good to be a support band – even to the excellent Gary Moore – and though I'm not particularly prone to prophetic pastimes, even those of limited perception must realise that this band could, and should, be *big*.

The only thing which puzzles me about FM is how they are going to manoeuvre themselves towards that beckoning summit of success. Having triumphantly supported the likes of Meat Loaf, Tina Turner and Gary Moore in their first year of existence, it must be obvious to even the dimmest Celtic Frost fan that FM's audience lies sprawling across several boundaries of contemporary music. Blatant *Radio One* pop toons fit comfortably beside rockier excursions, and with a squeaky clean image to ice the cake (so to speak), we could almost have a relative of Duran in front of us.

But that's not to tarnish FM at all, and methinks they have the ability to win people over whichever way the wind of progression blows them. They certainly won over the Hammy crowd here tonight with their tight, cute 'n' catchy set of heavily commercialised songs, and though I've heard the (rather exaggerated) argument that you could almost sing the chorus of 'That Girl' to every other song in the set, I just think it's refreshing to hear a band producing good *songs* for a change, rather than pieces of music designed to allow a guitarist to show everyone how fast he can play a solo.

Talking of solos, guitarist Chris Overland chipped in with some neat work, while Pete Jupp never fails to impress with his nippy drumming. Keyboard man Didge Digital still looks like something out of *Star Trek* – although probably more *Captain Scarlet* tonight – and bass-boy Merv Goldsworthy got so carried away

with the audience's roaring reaction that he actually smiled!

But the man for me is rhythm guitarist/singer Steve Overland, who has one of my favourite voice at the moment. Warbling with soul and passion, keeping it punchy to retain minimal wimpiness and leading the band confidently, he looks like a man worthy of stardom.

MARK PUTTERFORD

GLASGOW
The Wellington, Shepherds Bush

THE PLACE resembled an evacuated nuclear test area. Hey, where are all the 'peep-holes'? Gone to scavenge elsewhere, obviously. Suter and I amble graciously through the thinning throng and dent the bare bar with thirsty, experienced elbows. Glasgow, eh? A band that the venerable bede proclaimed in issue 86 (remember the Alamo, my friends) have more than a bowel movement's chance of sticking their colours onto the blind donkey we call the music biz.

Hmm, thought I, let's turn on the tap and test the flow. The houselights finally dim and to the sound of 'Carmina Burana' (I trust Carl Orf's estate are collecting dues from the number of rock acts presently invoking the spirit of earthy monkdom), this Scots foursome launch their well-rounded exaggerations at the rather unimpressed audience. *Marshall* stacks may turn even the most rudimentary trapper into, at least, a superficial Hawkeye, but if it's not on draught then this crowd aren't in the market for furs, snakeskin or bear hugs.

Glasgow immediately run into two problems. Firstly they try and work this audience as if it's hounded by packs of rabid Glaswegian fanatics. In actual fact there is an indifference here bordering on the *injection critical*. Trying to get a clapalong going as early as the second song isn't wise; in fact it shows rank inexperience in gauging punter suitability by lead vocalist Mick Boyle.

I feel embarrassed for him, after all is there anything worse than embracing the snake and getting no more than that tell-tale sign of suffocation?! On top of this, the sound mix is an horrendous blur. There's about as much balance as a one-legged drunk on a swaying tightrope.

Still, inbetween all these negatives, the picture develops with some promise. Boyle has a fine delivery, right onto the doorstep and not a drop is split, whilst guitarist Archie Dickson does has some useful ideas, displayed particularly on numbers like 'Searching For Glory' and 'Running Scared', two songs with a definite edge on most British pub-club stodge.

Give this band the right environment and they probably cook. The trick is to *create* the right environment! It won't just appear as if by spellbound duty. What's needed now is six months or so of solid grime. These boys must get out and dirty their manicured sound around every conceivable pothole in existence.

Then, I believe, Glasgow will be ready for further assessment and, if my hunch is correct, they might just be shaping up as contenders.

MALCOLM DOME

PRETTY MAIDS
Hammersmith Odeon, London

"ARE YOU READY TO ROCK TONIGHT!?"

Oh my good gawd, here we go again. Don't you ever wonder why it seems almost impossible for a new hard rock/HM band to come up with something original – if not musically then at least presentation-wise? Don't you ever stand in the bar between bands (the Maids were supporting Saxon tonight) and ask yourself, 'Now what did that band have or do which I've never seen before?' Don't you ever get the feeling that rock can be the most exciting form of popular music in the world. . . and sometimes the most *boring?* I do.

Pretty Maids are one of those bands who come on decked out in multi-coloured, ultra-posey clobber, holler all the old phrases ("Let's kick some ass!" "Are there any bad boys here tonight?" "Do you like to rock?" *etc*) in an American accent, fall excitedly into all the standard poses and bash out innumerable *clichés*. They're actually Danish, but probably wish they came from LA, and on the evidence of this quite unconvincing performance they'd be better off in America, The Land Of Kick-Ass Klichés.

Y'know, it strikes me or being, faintly ludicrous that a bunch of grown adults should act like a gang of pubescent schoolboys with new tennis rackets and proudly parade through all the (too) familiar HM motions like no-one has ever thought of them before. And it really is too ridiculous for words when three geezers stand in a row and bang their heads in time to the music.

I'm sure that if I left it to your fantastically fertile imagination, you'd be able to guess what Pretty Maids' material sounds like. As a six-piece with two guitarists (who play exactly what is expected of them), the band 'use' a keyboard player to complete their number – although I can't really make out why because all he seems to do is create another wall of noise to compete with the one made by the other five. Together, they prance through ingeniously titled songs such as 'Bad Boys' and 'Red Hot And Heavy', pausing momentarily to impress with 'Fantasy', and though they're certainly not the worst band I've seen recently, they didn't drug me into fits of delight either.

There was, however, one moment of distraction, and that was when that lovable Daddy Long Legs, Pete ' . . .As A Judge' Way, came lolloping on for the last number, looking as fit as a butcher's dog. By now there were almost as many people onstage as there were in the bar upstairs and (with the exception of bean-pole Pete) I wondered why these Danish duplicators needed so many people to make such a row.

But the Maids enjoyed it – or looked as though they did – and, so it seemed, did the audience, *albeit* to a lesser extent. The band's attitude, if not their method of execution, is good, and they did at least appear to know their way around their chosen instruments. It's just that it was all so very contrived.

MARK PUTTERFORD

FIZZLING!

BUCKS FIZZ
Dominion, London

ONE WORD sums up an evening with Bucks Fizz, and that is – kitsch.

I have to konfess I had a ball watching the Sharons and Tracys, the Kevs and Trevs, up from the Suburbs and having a ball on their big night out. And let's not forget the 12-to-16-year-old jailbait, seen klutching their bunches of flowers and preparing to throw 'em at Bobby or Mike, while their dads quietly leered at Cheryl and new gal Shelley. Perfect family entertainment.

The show opened with a bang (literally) and through the smoke I began to realise that the stage set was constructed to look like a huge Sharp *radio, there were circuit boards everywhere. No prizes for guessing who was sponsoring this tour. Yeah, it was more kamp than* Butlins, *but still very professional. The sound was fab and the songs (the majority of 'em, anyway) were very Abba-like.*

The Fizz kicked off in grand style with 'Run For Your Life', not to be konfused with the Twisted Sister song of the same monicker. And straight away I kould see klass in new gal Shelley Preston; what a sultry woman, and what a pair of Skotch Eggs (legs)! Russell's eyeballs were koming out of their sockets! Poor Beryl Crudginton, alias Cheryl Baker, looked well overweight when singing duets wiv Shelley. But what Cheryl lacked in looks she more than made up for in raps – a right ol' Cockney. Kim McAuliffe to a tee!

Natty special stage effect of the night award went to the revolving Portaloo *doors, which I s'pose were meant to be the giant radio's battery holders. Anyway, during' I Hear Talk' I koulda sworn I heard loo chains being pulled! Bobby and Mike then both swung axes (whether or not they were plugged in is open to debate) for a hilarious version of 'Footloose'. And of kourse they just skorched on the John Parr-penned 'Magical', which was well Metalfied.*

But the best was yet to kome. Mike shouted "Stomp your plates of meat (feet) to our Rock Medley!" and what a batch they played! First there was Gary Moore's 'Out In The Fields', which sent me out to the bar for a much-needed drink. This was promptly followed by the Gal Glitter klassik 'Do You Wanna Touch', which got 'eavier by the chord, and Meat Loaf's 'Deadringer For Love'. And I kouldn't believe me King Lears when they tore into the Spider song 'Rockin' All Over World', and was that Dave Ling headbanging down the front?! How kould they top that? I asked myself. Obvious, mate: by churning out BOC's 'Buck's Boogie'. But they didn't, so I went home. Good night out, though, I loved every minute of it.

XAVIER RUSSELL

SHELLEY: poetry in notion

Pic Steve Payne

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LADY Killers

FOR YOUR delight and delectation, the sensual, smouldering Anita Chellemah, silver-tongued chanteuse with Andy McCoy's upmarket Wild Boyz (and Girlz), the Cherry Bombz . . . don't ever say we're not good to you here.

The gorgeous, pouting Anita – brought to you for no less than the second time in glorious technicolour – is currently wowing the Scandinavian circuit (lucky bastards!) alongside Messrz McCoy, Suicide, Chimes and Caltio. But hold fast, do not despair – the Cherry Bombz will be back on these shores to record an EP by the time you read this! The bad newz being that it will only be released in Scandinavia! Scour the import racks, leave no stone unrolled!

And then, as the icy pre-Christmas chill begins to bite, Anita will at last be gracing our stages as the Bombz get unleashed around the clubz of Britain. From the beginning of November up to late, late Yuletide there'll be no sleep till the Marquee!

Now you know what to ask Santa to fill your stocking with! DAVE DICKSON

ANITA CHELLEMAH

Pic Fin Costello

LOCAL CHART

1 ANIMAL (F**K LIKE A BEAST) **W.A.S.P.** (Music For Nations)
2 FAST AS A SHARK **Accept** (Heavy Metal Worldwide)
3 KING OF ROCK 'N' ROLL **Dio** (Vertigo)
4 TURN UP THE RADIO **Autograph** (RCA)
5 BACK TO THE CITY **Keel** (Vertigo)
6 IT'S ONLY ROCK 'N' ROLL **Twisted Sister** (Atlantic)
7 ALL MESSED UP **Gary Moore** (10 Records)
8 RUN FOR YOUR LIFE **Mötley Crüe** (demo)
9 CREEPING DEATH **Metallica** (Music For Nations)
10 LAY IT DOWN **Ratt** (Atlantic)
11 LET ME GO ROCK 'N' ROLL **Kiss** (tape)
12 METAL CHURCH **Metal Church** (Steamhammer)
13 ROCK AIN'T DEAD **Heavy Pettin** (Polydor)
14 METALSTORM **Slayer** (Roadrunner)
15 GOIN' AWAY **Teeze** (SMC)
16 MUTINY ON THE WORLD **Armored Saint** (Chrysalis)
17 THE LIVING AND THE DEAD **Abattoir** (Roadrunner)
18 HEATSINK **Anvil** (Attic)
19 THIS AIN'T LOVE **Coney Hatch** (Vertigo)
20 TEACHER'S PET **Venom** (Neat)
21 BACK TO BACK **Pretty Maids** (Epic)
22 ALL MEN PLAY ON TEN **Manowar** (10 Records)
23 PROMISES **White Sister** (Heavy Metal America)
24 TOP OF THE ROCK **HSAS** (Geffen)
25 SUCKING MY LOVE **Diamond Head** (demo)
26 HELLBOUND **Warlock** (Vertigo)
27 KILLING IS MY BUSINESS **Megadeth** (Music For Nations)
28 SPITER **Leatherwolf** (Heavy Metal America)
29 TURN ON THE ACTION **Dokken** (Elektra)
30 HEAVY METAL SHUFFLE **Kick Axe** (Epic)

Compiled by SMF Disco, Lady Godiva, Coventry.
Anyone wishing to have their radio playlist/local chart published should send a copy to: ***Kerrang! charts, Greater London House, Hampstead Road, London NW1 7QZ.***

STAR CHOICE

BIFF (SAXON)
'HEY JOE' Jimi Hendrix (Polydor 45)
'YOU REALLY GOT ME' The Kinks (Pye 45)
'STAIRWAY TO HEAVEN' Led Zeppelin (track from the '1V' LP on Atlantic)

BRIAN BURROWS (SPIDER)
'SACRED HEART' Dio (Vertigo)
'BORDERLAND' Rio (Music For Nations)
'RUN FOR COVER' Gary Moore (10 Records)

SALLY CATO (SMASHED GLADYS)
'SINK THE PINK' AC/DC (track from the 'Fly On The Wall' LP on Atlantic)
'SMOKIN' IN THE BOYS ROOM' Mötley Crüe (track from the 'Theatre Of Pain' LP on Elektra)
'JUST A GIGOLO' David Lee Roth (track from the 'Crazy From The Heat' LP on Warner Bros)

STEVE RODFORD (RIO)
'AGENT PROVOCATEUR' Foreigner (Atlantic)
'VAN HALEN' Van Halen (Warner Bros)
'BACK IN BLACK' AC/DC (Atlantic)

IMPORTS

1 RIGHT HERE, RIGHT NOW **Precious Metal** (Mercury)
2 SCEPTICS APOCALYPSE **Agent Steel** (Combat)
3 VICTORY **Victory** (CBS)
4 I AM THE NIGHT **Pantera** (Metal Magic)
5 NIGHT OF THE CRIME **Icon** (Capitol)
6 THE RETURN **Bathory** (Black Mark)
7 ONE LOOK **Day One** (Day One)
8 BOYSTOWN **Van Wilks Band** (Alibi)
9 V **Nantucket** (Executive)
10 ROCK THE NIGHT AWAY **Sugar Creek** (Beaver)

INDIE METAL

1	—	BACK TO BABYLON **Tormé** (Zebra/Cherry Red)
2	3	ON A STORYTELLER'S NIGHT **Magnum** (FM)
3	—	GONNA RAISE HELL **Sinful** (Shades)
4	2	RIDE THE LIGHTNING **Metallica** (Music For Nations)
5	4	BORDERLAND **Rio** (Music For Nations)
6	1	CALL OF THE WILD **Lee Aaron** (Roadrunner)
7	15	HEARTBREAK **Sabu** (Heavy Metal America)
8	9	FROM HELL TO THE UNKNOWN **Venom** (Raw Power)
9	5	ROUGH JUSTICE **Tytan** (Razor)
10	20	STEEL THE LIGHT **Q5** (Music For Nations)
11	6	KILL 'EM ALL **Metallica** (Music For Nations)
12	—	LONG LIVE THE LOUD **Exciter** (Music For Nations)
13	11	POSSESSED **Venom** (Neat)
14	8	THE WRECK-AGE **Tygers Of Pan Tang** (Music For Nations)
15	16	KILLING IS MY BUSINESS . . . AND BUSINESS IS GOOD **Megadeth** (Music For Nations)
16	14	BONDED BY BLOOD **Exodus** (Music For Nations)
17	19	RAW TO THE BONE **Wishbone Ash** (Neat)
18	12	THE GOOD, THE BAD, THE WAYSTED **Waysted** (Music For Nations)
19	13	BEYOND THE MIST **Robin Trower** (Music For Nations)
20	7	OUT ON BAIL **Legs Diamond** (Music For Nations)

VIDEO

1	1	ANIMALIZE – LIVE UNCENSORED **Kiss** (Embassy)
2	2	LIVE 'UNDER A BLOOD RED SKY' **U2** (Virgin)
3	4	LET THERE BE ROCK **AC/DC** (Warner Home Video)
4	3	LIVE IN RIO **Queen** (PMI)
5	11	RECITAL OF THE SCRIPT **Marillion** (PMI)
6	6	ALCHEMY LIVE **Dire Straits** (PolyGram)
7	7	*KERRANG!* VIDEO KOMPILATION **Various** (PMI/Virgin)
8	8	THE SONG REMAINS THE SAME **Led Zeppelin** (Warner Home Video)
9	5	GREATEST FLIX **Queen** (PMI)
10	9	THROUGH THE CAMERA EYE **Rush** (Embassy)
11	12	RECKLESS **Bryan Adams** (A&M)
12	15	THE BEAT OF THE LIVE DRUM **Rick Springfield** (RCA/Columbia)
13	—	VIDEO EP **Marillion** (PMI)
14	—	VIDEO NIGHTMARE **Venom** (PolyGram)
15	10	EMERALD AISLES **Gary Moore** (Virgin)

Kerristmas Kwizz

KERRANG!

Koming your way soon – a fun-packed fact-filled second issue of our fabulously successful annual Kwizz Book! See next issue for further details!

SINGLES

1	3	REBEL YELL	**Billy Idol** (Chrysalis)
2	1	LAVENDER	**Marillion** (EMI)
3	—	RUNNING FREE	**Iron Maiden** (EMI)
4	2	DRIVE	**The Cars** (Elektra)
5	5	WHITE WEDDING	**Billy Idol** (Chrysalis)
6	4	MONEY FOR NOTHING	**Dire Straits** (Vertigo)
7	—	HEARTBEAT CITY	**The Cars** (Elektra)
8	8	KAYLEIGH	**Marillion** (EMI)
9	12	AFTER THE FIRE	**Roger Daltrey** (10)
10	16	LITTLE BY LITTLE	**Robert Plant** (Es Paranza)
11	7	ROCK 'N' ROLL CHILDREN	**Dio** (Vertigo)
12	10	NIGHTMARE	**Venom** (Neat)
13	re	MARKET SQUARE HEROES	**Marillion** (EMI)
14	13	BACK ON THE STREETS	**Saxon** (Parlophone)
15	11	EMPTY ROOMS	**Gary Moore** (10)
16	6	HARDEST PART IS THE NIGHT	**Bon Jovi** (Vertigo)
17	9	SUMMER OF '69	**Bryan Adams** (A&M)
18	14	SMOKIN' IN THE BOYS ROOM	**Mötley Crüe** (Elektra)
19	re	PUNCH AND JUDY	**Marillion** (EMI)
20	25	THE ZZ TOP SUMMER HOLIDAY EP	**ZZ Top** (Warner Brothers)
21	19	LAY IT DOWN	**Ratt** (Atlantic)
22	15	OUT IN THE FIELDS	**Gary Moore And Phil Lynott** (10)
23	23	DANGER	**AC/DC** (Atlantic)
24	26	DANCING IN THE DARK	**Bruce Springsteen** (CBS)
25	17	ANIMAL (F**K LIKE A BEAST)	**W.A.S.P.** (Music For Nations)
26	24	LEGS	**ZZ Top** (Warner Brothers)
27	21	WHAT ABOUT LOVE?	**Heart** (Capitol)
28	18	BARELY HOLDING ON	**Lee Aaron** (Roadrunner)
29	22	I'M ON FIRE/BORN IN THE USA	**Bruce Springsteen** (CBS)
30	—	CREEPING DEATH	**Metallica** (Music for Nations)

ALBUMS

1	1	BROTHERS IN ARMS	**Dire Straits** (Vertigo)
2	—	ASYLUM	**Kiss** (Vertigo)
3	5	VITAL IDOL	**Billy Idol** (Chrysalis)
4	4	MISPLACED CHILDHOOD	**Marillion** (EMI)
5	6	NO JACKET REQUIRED	**Phil Collins** (Virgin)
6	7	BORN IN THE USA	**Bruce Springsteen** (CBS)
7	10	THE UNFORGETTABLE FIRE	**U2** (Island)
8	2	RUN FOR COVER	**Gary Moore** (10)
9	8	U2 LIVE – UNDER A BLOOD RED SKY	**U2** (Island)
10	9	WIDE AWAKE IN AMERICA	**U2** (Island)
11	3	SACRED HEART	**Dio** (Vertigo)
12	12	RECKLESS	**Bryan Adams** (A&M)
13	14	HEARTBEAT CITY	**The Cars** (Elektra)
14	28	ELIMINATOR	**ZZ Top** (Warner Brothers)
15	11	INNOCENCE IS NO EXCUSE	**Saxon** (Parlophone)
16	13	QUEEN'S GREATEST HITS	**Queen** (EMI)
17	17	WAR	**U2** (Island)
18	16	ALCHEMY	**Dire Straits** (Vertigo)
19	32	FLY ON THE WALL	**AC/DC** (Atlantic)
20	25	SCRIPT FOR A JESTER'S TEAR	**Marillion** (EMI)
21	15	THE JEWEL	**Pendragon** (Elusive)
22	18	7800° FAHRENHEIT	**Bon Jovi** (Vertigo)
23	31	THE RIVER	**Bruce Springsteen** (CBS)
24	21	MAKING MOVIES	**Dire Straits** (Vertigo)
25	27	FUGAZI	**Marillion** (EMI)
26	19	LOVE OVER GOLD	**Dire Straits** (Vertigo)
27	37	BAT OUT OF HELL	**Meat Loaf** (Cleveland International)
28	22	BORN TO RUN	**Bruce Springsteen** (CBS)
29	24	INVASION OF YOUR PRIVACY	**Ratt** (Atlantic)
30	42	THEATRE OF PAIN	**Mötley Crüe** (Elektra)
31	29	WORLD WIDE LIVE	**Scorpions** (Harvest)
32	45	POWERSLAVE	**Iron Maiden** (EMI)
33	36	LONE JUSTICE	**Lone Justice** (Geffen)
34	26	SHAKEN 'N' STIRRED	**Robert Plant** (Es Paranza)
35	re	THE WALL	**Pink Floyd** (Harvest)
36	47	THE VERY BEST OF CHRIS de BURGH	**Chris de Burgh** (Telstar)
37	30	DARKNESS ON THE EDGE OF TOWN	**Bruce Springsteen** (CBS)
38	—	BEHAVIOUR	**Saga** (Portrait)
39	44	FLASH	**Jeff Beck** (Epic)
40	46	OPEN FIRE	**Y&T** (A&M)
41	re	REAL TO REEL	**Marillion** (EMI)
42	43	AGENT PROVOCATEUR	**Foreigner** (Atlantic)
43	re	BON JOVI	**Bon Jovi** (Vertigo)
44	35	FLIP	**Nils Lofgren** (Towerbell)
45	20	MARCHING OUT	**Yngwie J. Malmsteen's Rising Force** (Polydor)
46	re	SHAMROCK DIARIES	**Chris Rea** (Magnet)
47	re	FOR YOU AND THE MOON	**Debbie Bonham** (Carrere)
48	re	GENESIS	**Genesis** (Charisma)
49	re	CHASE THE DRAGON	**Magnum** (Jet)
50	re	THE WAKE	**IQ** (Sahara)

PLAYLIST

MALCOLM 'NEW POSITION' DOME
'THIS IS THE SEA' The Waterboys (Island)
'HOUNDS OF LOVE' Kate Bush (EMI)
'IF LOOKS COULD KILL' Heart (track from the 'Heart' LP on Capitol)

DEREK 'WÜRST' OLIVER
'STARCASTLE' Starcastle (Epic)
'RESTLESS' Randy California (Vertigo)
'CLEAR APPROACH' Trillion (Epic)

PAUL 'SUTERMAN' SUTER
'IT AIN'T ENOUGH' Tahnee Cain (demo)
'STRAIGHT THROUGH MY HEART' Deepfreeze (demo)
'WELCOME TO THE REAL WORLD' Mr Mister (RCA)

GEOFF 'SLAM DIVER' BARTON
'SOLDIERS UNDER COMMAND' Stryper (Enigma import)
'DONE WITH MIRRORS' Aerosmith (Geffen)
'HOUNDS OF LOVE' Kate Bush (EMI)

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